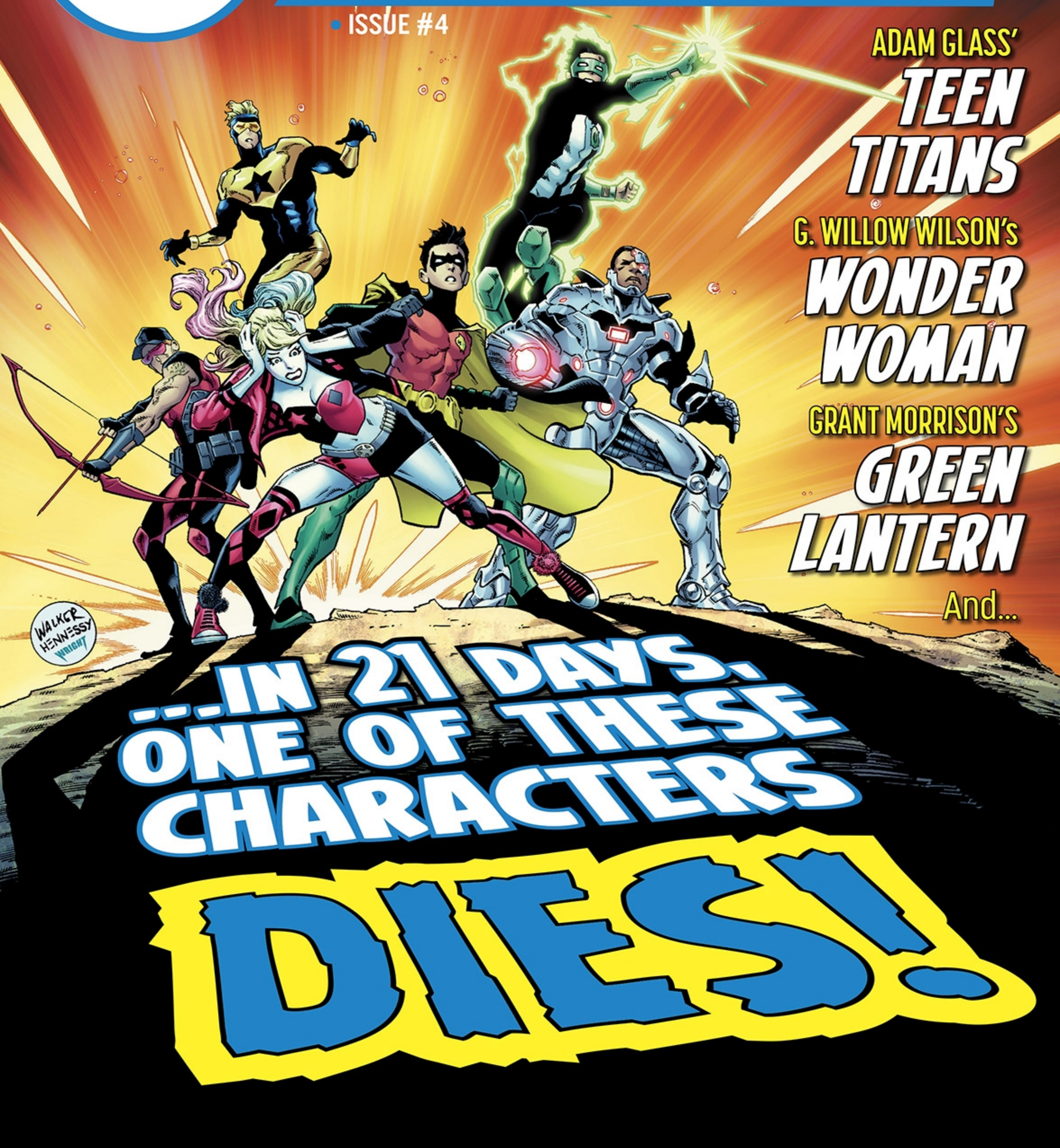
EXCLUSIVE TUTORIAL! HOW TO COLOR COMICS THE DC WAY!

DC NATION

• ISSUE #4


WALKER
HENNESSY
WRIGHT

ADAM GLASS'
TEEN TITANS

G. WILLOW WILSON's
WONDER WOMAN

GRANT MORRISON'S
GREEN LANTERN

And...

...IN 21 DAYS, ONE OF THESE CHARACTERS DIES!

CONTENTS

14

FEATURES

8 **COVER FEATURE: THE SANCTUARY FILES**
Exposing the PTSD haunting the DCU's iconic characters

14 **DC WHO'S WHO: CRUSH**
How Lobo's daughter fits in with the Teen Titans

16 **HOW TO COLOR COMICS**
DC Art Director Mark Chiarello teaches you the basics of coloring the DC way

20 **DARKEST KNIGHTS**
The unraveling of the Bat-Family

22 **GOING GREEN**
Grant Morrison and Liam Sharp on their new series, THE GREEN LANTERN

28 **FOIL FAVES**
Jim Lee picks his favorite pieces from the October cover event

30 **SIDEWAYS GOES UPSIDE DOWN**
The Dark Multiverse distorts DC's oddest oddities

34 **WORLD OF WONDER**
Writer G. Willow Wilson on what makes a good Wonder Woman story

37 **METROPOLIS MYSTERIES**
The big questions surrounding Superman's city in Brian Michael Bendis' ACTION COMICS

48 **AND IN CONCLUSION...**
Robert Venditti on fighting birds and writing HAWKMAN

DEPARTMENTS

1 **PUBLISHER'S LETTER**
2 **DC INSIDER**
38 **DIRECT CURRENTS**

MIKE COTTON
Editor
PAT MCCALLUM
Editorial Director
BRIAN CUNNINGHAM
Consulting Editor
ALLYSON GRONOWITZ & ANDREW MARINO
Assistant Editors
STEVE BLACKWELL
Designer
BRETT HALLAHAN & ALLYSON RUDOLPH
Proof Reading
ANDREW SERWIN MICHAEL NIXON & MARK CHIARELLO
Contributing Writers
STEVE COOK
Photography
BRAD WALKER, ANDREW HENNESSEY & JASON WRIGHT
Cover
THE ENTIRE DC STAFF
Editorial Assists

BOB HARRAS Senior VP - Editor-in-Chief, DC Comics
PAT MCCALLUM Executive Editor, DC Comics
DAN DIDIO Publisher
JIM LEE Publisher & Chief Creative Officer
AMIT DESAI Executive VP - Business & Marketing Strategy, Direct to Consumer & Global Franchise Management
BOBBIE CHASE VP & Executive Editor, Young Reader & Talent Development
MARK CHIARELLO Senior VP - Art, Design & Collected Editions
JOHN CUNNINGHAM Senior VP - Sales & Trade Marketing
BRIAR DARDEN VP - Business Affairs
ANNE DEPIES Senior VP - Business Strategy, Finance & Administration
DON FALLETTI VP - Manufacturing Operations
LAWRENCE GANEM VP - Editorial Administration & Talent Relations
ALISON GILL Senior VP - Manufacturing & Operations
JASON GREENBERG VP - Business Strategy & Finance
HANK KANALZ Senior VP - Editorial Strategy & Administration
JAY KOGAN Senior VP - Legal Affairs
NICK J. NAPOLITANO VP - Manufacturing Administration
LISETTE OSTERLOH VP - Digital Marketing & Events
EDDIE SCANNELL VP - Consumer Marketing
COURTNEY SIMMONS Senior VP - Publicity & Communications
JIM (SKI) SOKOLOWSKI VP - Comic Book Specialty Sales & Trade Marketing
NANCY SPEARS VP - Mass, Book, Digital Sales & Trade Marketing
MICHELE R. WELLS VP - Content Strategy

DC NATION 4. November, 2018. Published by DC Comics, 2900 W. Alameda Avenue, Burbank, CA 91505. GST # is R125921072. Copyright © 2018 DC Comics. All Rights Reserved. All characters featured in this issue, the distinctive likenesses thereof and related elements are trademarks of DC Comics. The stories, characters and incidents mentioned in this magazine are entirely fictional. DC Comics does not read or accept unsolicited submissions of ideas, stories or artwork. For Advertising and Custom Publishing contact dccomicsadvertising@dccomics.com. For details on DC Comics Ratings, visit dccomics.com/go/ratings.

Letter from DC Publisher Dan DiDio

As a reader, I find that the stories that hooked me and made me a comics fan always contained great action, adventure and excitement, but the best and most memorable also contained the character moments and emotional beats that stay with us long after the battles end.

Regardless of how crazy or fanciful the situation is, in the best DC stories there's something grounded in our understanding of who our characters are—that way, we can get caught up in their stories because we see something of ourselves in them.

Both this month's HEROES IN CRISIS (page 8) series and November's THE GREEN LANTERN (page 22) reminded me of how big, bombastic stories and character-driven, emotional stories aren't mutually exclusive.

Tom King and Clay Mann's HEROES IN CRISIS is a kind of story that we haven't really explored in depth before, at least across the DCU. For the first time, Tom and Clay show us not just the physical scars of being a hero in the DC Universe, but also the emotional toll and its effects on our characters. Our heroes have the same human problems we all do, and they try to put them aside to be superhuman, but these are people, and we have to show their humanity by telling stories like this.

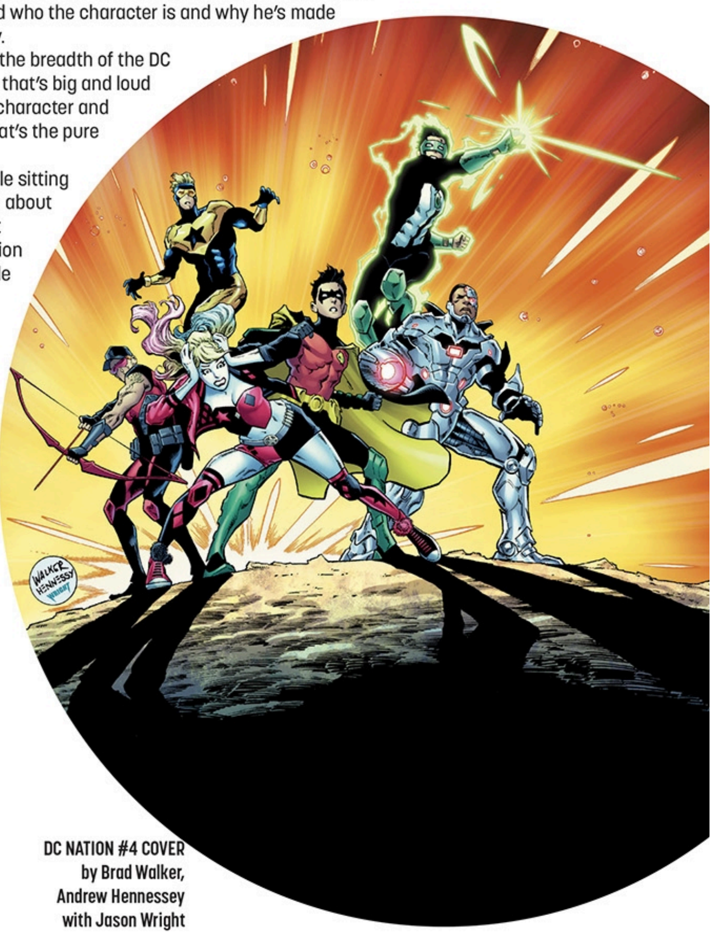
Then, in THE GREEN LANTERN, Grant Morrison and Liam Sharp use the legacy of Green Lantern stories to reinterpret and expand the universe. Grant started by rereading all the Hal Jordan stories and found a way to reconcile them so that you understand why there've been so many twists and turns in Hal Jordan's life—you understand who the character is and why he's made those choices along the way.

That's what's great about the breadth of the DC Universe: you can do a story that's big and loud and noisy, but still have the character and emotion at the heart of it. That's the pure essence of comics.

It's not about having people sitting around a coffee table talking about their emotions. It's not about people jumping from dimension to dimension with not a single thought in their heads. It's about how those two meld together, and how those dimensional jumps affect the human person behind the mask, how it affects them on a level that they just don't understand but try to comprehend in order to be the hero.

We hope you enjoy that journey as much as we do.

DC Publisher
DAN DIDIO



DC NATION #4 COVER
by Brad Walker,
Andrew Hennessey
with Jason Wright

DC INSIDER

DC NATION-BUILDING

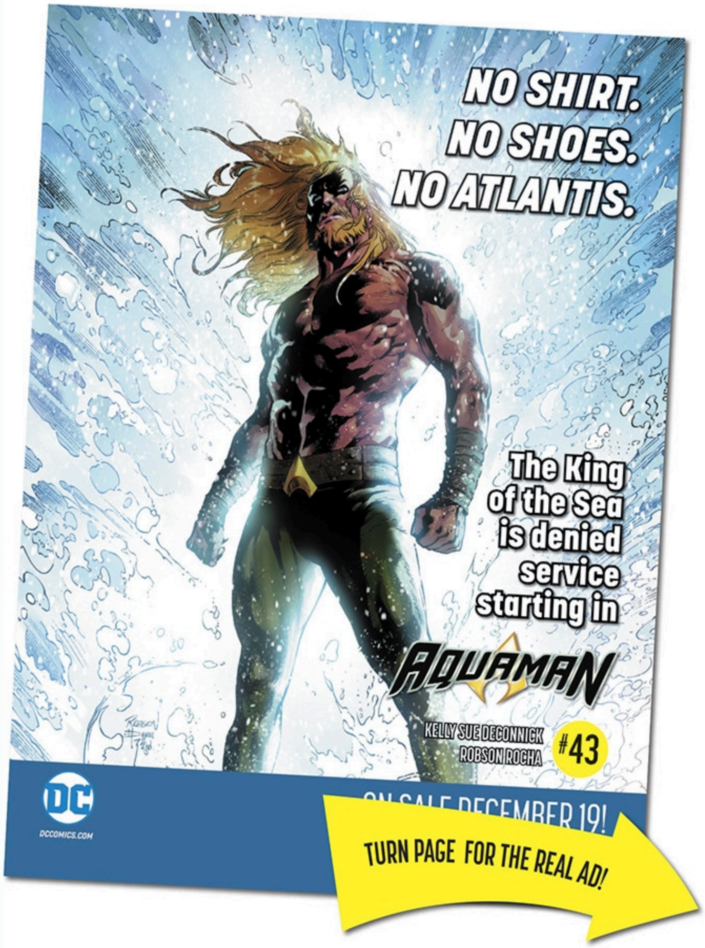
You hold in your hands the product of 30 days of crazy.

Here's the deal: DC NATION is a 48-page magazine without a dedicated staff. It's put together piecemeal by the editors working on the DC Universe line of comics, and every month we hit the magazine's deadline by the skin of our teeth.

In that hectic production cycle, sometimes typos slip past (we're looking at you, DC NATION #2, page 29), and as those long days stretch into nights, we start to lose our minds.

This issue's early warning sign: the AQUAMAN promo on page 5. What you see on the following spread is the final version–where we ultimately landed after we went home and got some much-needed sleep. An earlier version, sketched on a dry-erase board while we were all loopy, we've re-created below.

Four issues in and it's our proudest moment. ■



How I broke into comics with...

NICOLA SCOTT

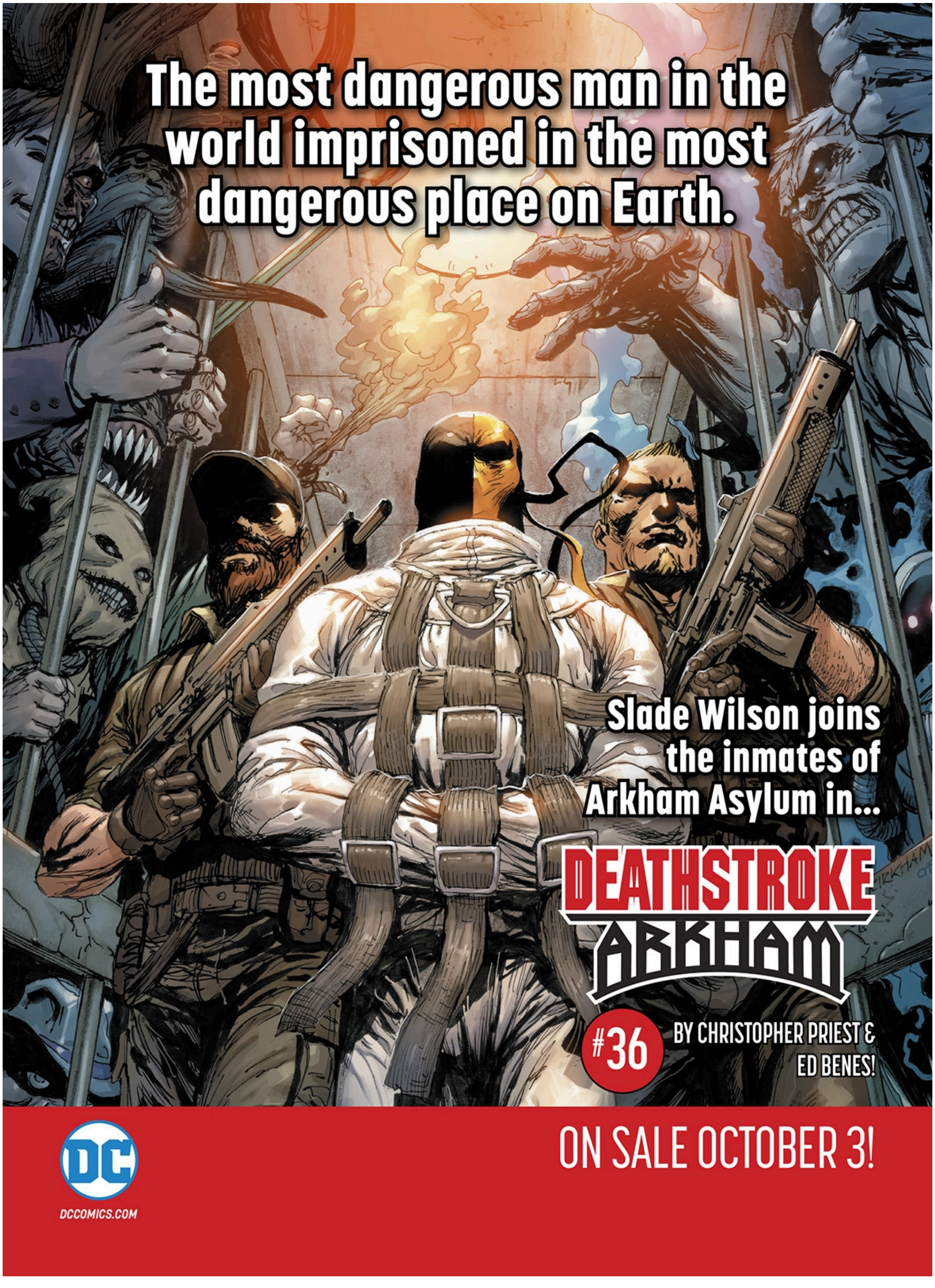
"I remember seeing the Wonder Woman TV series with Lynda Carter when it aired here in Australia. It was the first time I'd seen a superhero, and watching Wonder Woman throw people around and pick up cars in that crazy outfit made me think, 'What is happening? What am I watching? This is my religion now!' So from an incredibly young age, I was always drawing Wonder Woman, and I never got past that.

"By the time I started working at DC Comics–which was the company I was aiming myself toward because of Wonder Woman–every editor there knew I was a huge Wonder Woman fan. And there were a couple of times during my decade of being exclusive to DC that I got offered the Wonder Woman book and I said no, because I had such strong feelings about the character, and I didn't feel like I was the right match for the writer.

"But when people said to me, 'What's your dream job?' I would say, 'It's [drawing] Wonder Woman.' Then it became, 'I want to do a Wonder Woman origin story,' and eventually it became, 'I want to do a Wonder Woman origin story with Greg Rucka.'

The fact that he and I actually got to do that a couple of years ago is mind-blowing to me. It's pretty overwhelming getting your dream job and then having to deliver it to the best of your dream's expectations!" ■

JUSTICE LEAGUE DARK #5



The most dangerous man in the world imprisoned in the most dangerous place on Earth.

Slade Wilson joins the inmates of Arkham Asylum in...

DEATHSTROKE
ARKHAM

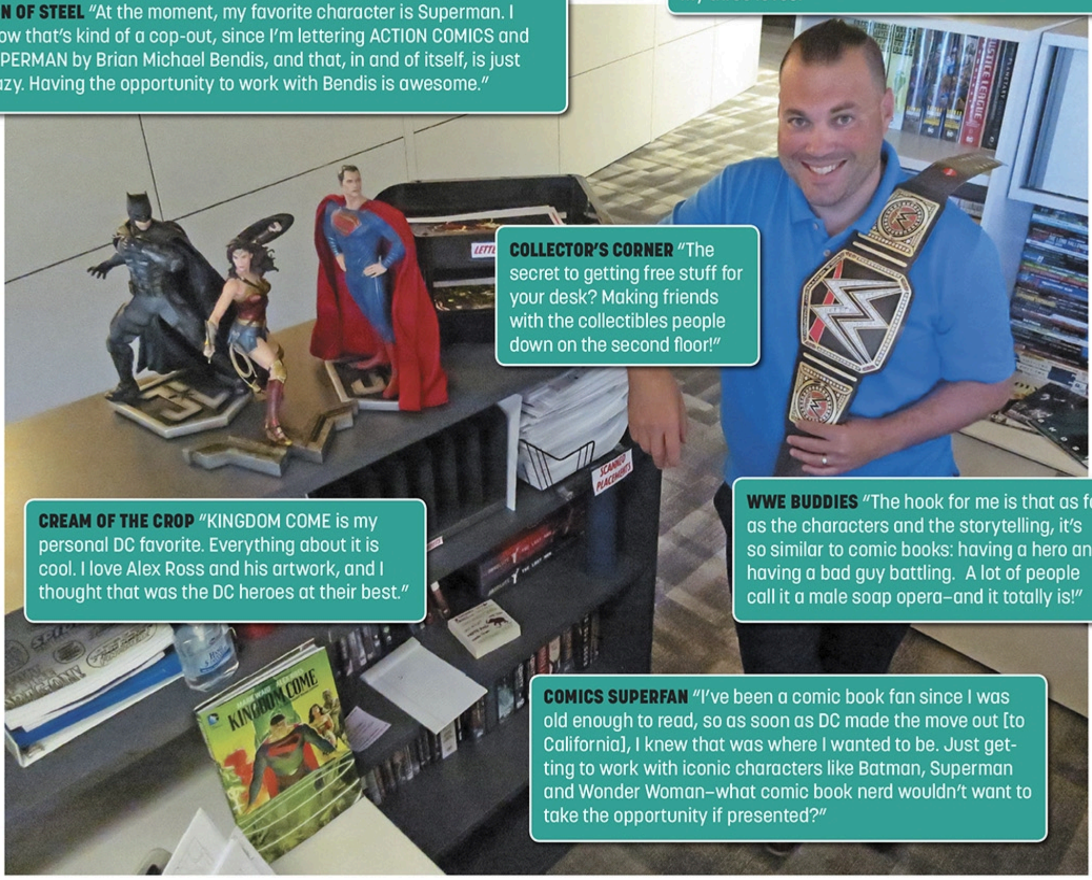
#36 BY CHRISTOPHER PRIEST & ED BENES!

ON SALE OCTOBER 3!

DC
DCCOMICS.COM

WHAT I DO...

JOSH REED Lettering Supervisor



MEN OF STEEL "At the moment, my favorite character is Superman. I know that's kind of a cop-out, since I'm lettering ACTION COMICS and SUPERMAN by Brian Michael Bendis, and that, in and of itself, is just crazy. Having the opportunity to work with Bendis is awesome."

WRESTLING (FAN) CHAMP "There are three main things that I have just not been able to grow out of, from being a little kid to an adult: pro wrestling, heavy metal and comic books. Besides my wife and kids, they're my three loves!"

COLLECTOR'S CORNER "The secret to getting free stuff for your desk? Making friends with the collectibles people down on the second floor!"

CREAM OF THE CROP "KINGDOM COME is my personal DC favorite. Everything about it is cool. I love Alex Ross and his artwork, and I thought that was the DC heroes at their best."

WWE BUDDIES "The hook for me is that as far as the characters and the storytelling, it's so similar to comic books: having a hero and having a bad guy battling. A lot of people call it a male soap opera–and it totally is!"

COMICS SUPERFAN "I've been a comic book fan since I was old enough to read, so as soon as DC made the move out [to California], I knew that was where I wanted to be. Just getting to work with iconic characters like Batman, Superman and Wonder Woman–what comic book nerd wouldn't want to take the opportunity if presented?"

By Steve Cook

WHAT HE DOES:

"I'm in charge of making sure that all of our books get lettered. I'm the go-between with editorial and the freelance letterers. I take the art and script and get those out to the letterer, then get their product back and pass that along to editorial. We also establish a style guide for every book so that we can carry a consistent look for, say, Hawkman appearing in SUPERMAN and Hawkman appearing in BATMAN."

MOST CORRECTIONS HE'S EVER DONE:

"It wasn't here at DC, but for my previous publisher there was a particular title we did that ended up getting rewritten three different times. Corrections are one thing, but a complete redo after being completely lettered is rare. I think on that one we ripped the book down to the studs three different times. A normal book takes 8-10 hours to letter, but that one took close to 40 hours to finalize. A few of those hours were just me tearing my hair out."

LETTERING INFLUENCES:

"I'm completely self-taught. Besides going to school and getting a graphic design degree, I didn't study under anybody in particular. There were two main books I studied from cover to cover, though. One was from Richard Starkings and Comicraft, and the other one was the lettering book from DC that Todd Klein did. Those two individuals shaped my foundation more than anybody else just because they had literature that was out there and available."

WEIRDEST REACTION YOU'VE GOTTEN TO WORKING IN COMICS:

"I've actually had to start toning it down and leaving details out about what I do for a living and whom I do it for. I caught on to people–while telling them who I work for, what I do, how much fun it is and how much I love it–you see the twinkle in their eyes begin to fade as they start to think, 'Why isn't my job that much fun?' You can see some people actually get a little resentful about how much I enjoy working at DC." ■

OUT OF ATLANTIS.
OUT OF OPTIONS.
OUT OF HIS MIND.
The King of the Sea loses it all starting in
AQUAMAN
KELLY SUE DECONNICK
ROBSON ROCHA
#43
ON SALE DECEMBER 19!
DC
DCCOMICS.COM

BREAKING DOWN A PAGE

Writer Mairghread Scott, penciller Paul Pelletier, inker Norm Rapmund and colorist Jordie Bellaire take us inside their creative process of a page from BATGIRL #27!

1

PAGE TWO–5 panels

*[**NOTE:** This whole page is in Babs' mind so you can play with the gutters and panel shapes to make them a little more nonstandard. These panels aren't trying to tell a linear story either. It would be better for them to look more like moments from Issue #26 than connecting to each other.]*

PANEL ONE: Babs eyes are open as she floats in a void. She looks concerned, struggling to remember. [NOTE: I'd love her hair to flow down into the rest of the page. But if you have another idea that's fine.]

CAPTION: I try to remember.

PANEL TWO: GROTESQUE'S PENTHOUSE - Babs staggers back from a hit. Her father, Jim Gordon, is on display like a suit of armor in a case behind her.

CAPTION: I was fighting Grotesque.
CAPTION: He was killing people. Mutilating them.
CAPTION: Why? He doesn't do that.

PANEL THREE: GROTESQUE'S PENTHOUSE - Babs fights Grotesque in a real slug-it-out brawl, but behind them the wall is chock full of framed painting that weren't there...like a museum, except that the men in Babs' life are the subject of every painting (Batman, Jim Gordon, Nightwing, etc).

CAPTION: No. He did and I finally had him.
CAPTION: But when I try to picture it, it doesn't make sense.

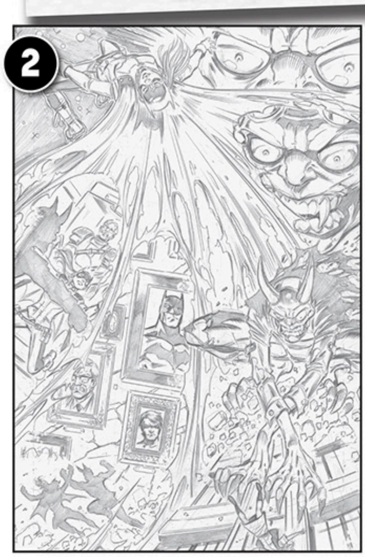
PANEL FOUR: GROTESQUE'S PENTHOUSE - The entire room is breaking apart, as Batgirl starts to fall.

CAPTION: My memory always makes sense.

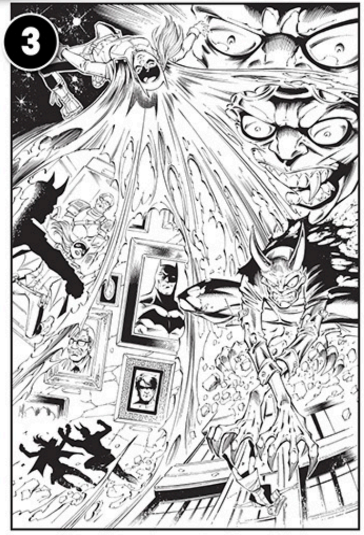
PANEL FIVE: GROTESQUE'S PENTHOUSE - Grotesque hunches like a gargoyle at the edge of the crumbling building as Babs (civilian clothes now) reaches up to try and grab onto something. She's already too far away, falling into nothingness.

CAPTION: So why is it all falling away? ■

2



3



1 MAIRGHREAD SCOTT on the SCRIPT:

I love playing in characters' heads! Here I wanted to give Babs a kind of mental aphasia so that the images we're seeing suggest what really happened, but also show obvious misfires in her eidetic memory. It's also a nice way to toss a few clues to your more diligent readers.

2 PAUL PELLETIER on the PENCILS:

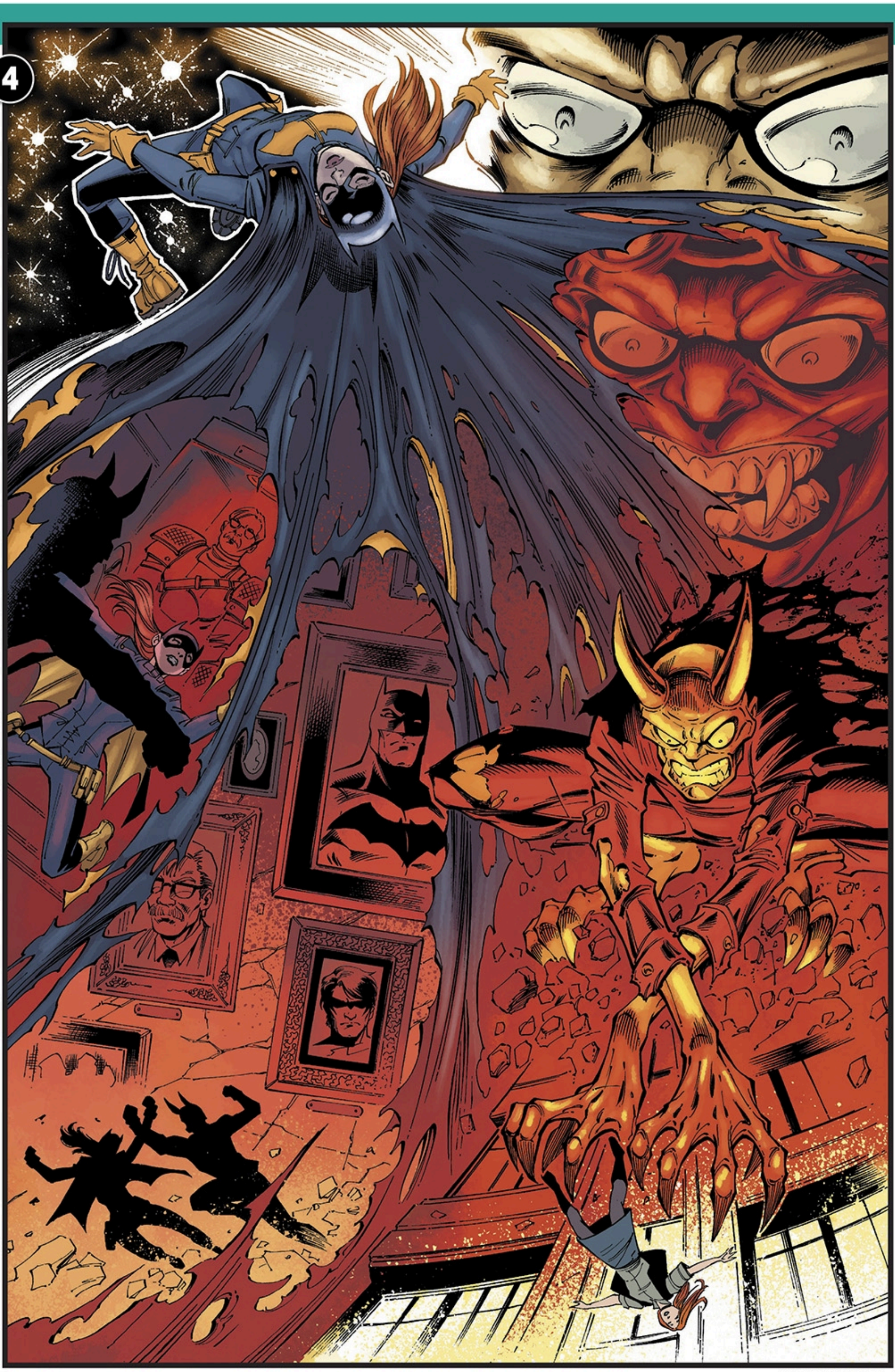
Montage pieces have always given me a hard time, so this page was a challenge. I wanted to ramp up the nightmarish feel to this page, so I tried to avoid straight lines for the panels. The curved lines give the page a more unbalanced, uneasy feel. I thought the torn cape would be cool to use for the border panels, giving it a spooky, spiderweb look but still leading the eye from the top left to the bottom right of the page.

3 NORM RAPMUND on the INKS:

After reading Mairghread's script, how Paul interpreted the page with Batgirl's cape was genius. I'm just here to give Paul the best look I possibly can by adding weight and dimension to the contours of the figures, then adding the little extra details like the white splatter in the dream bubbles or the shred in Batgirl's cape.

4 JORDIE BELLAIRE on COLORS:

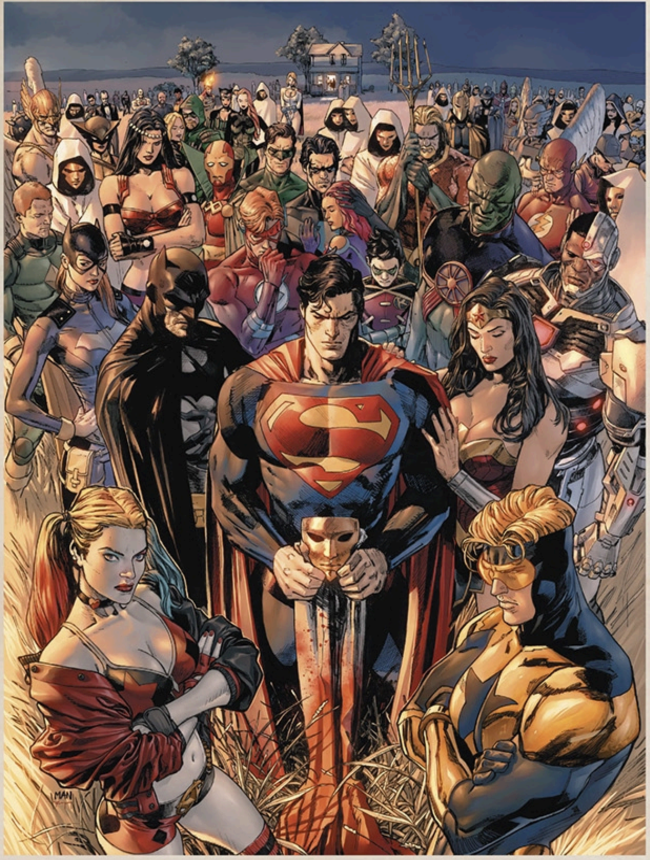
Everything that the team is doing is already hammering home the best clarity for something so complicated like this page, so my job is almost fairly easy–I just gotta come in and add to the uneasiness and confusion in Babs' poor mind. Pages like this work best when they stand apart from the rest of the book in the way of color, so it's important I give the reader a sense of feeling groundless and strange, much like Babs herself.


4

THE SANCTUARY FILES

By Andrew Marino

Before HEROES IN CRISIS begins, delve into the files detailing the post-traumatic stress haunting DC's iconic characters



Even superheroes need a helping hand.

When the battles for the Multiverse, fights to save sidekicks and brutality of keeping order in the DC Universe becomes too much, the heroes need somewhere to lay their consciences bare—and that place is Sanctuary.

Eagle-eyed readers may have caught teases of the new counseling center in issues of BATMAN and DOOMSDAY CLOCK, but the full scope of the Sanctuary project—developed by Superman, Batman and Wonder Woman—finally reveals itself in September 26's HEROES IN CRISIS #1 from writer Tom King and artist Clay Mann.

While the superheroes' sanctuary is meant to be a refuge from the slings and arrows of the outside world, the discovery of dead bodies on the premises turns the place of healing into a crime scene and launches a murder mystery spanning the entire DC Universe.

That inciting incident kicks off the seven-issue series, but it also gives readers a glimpse at the mental toll heroes deal with daily in the DC Universe. With the help of real-life psychoanalyst John Foster Elliott, MA, LMFT, go where no hero or villain has ever gone before and read the psychological profiles of the HEROES IN CRISIS.

NAME: Bruce Wayne

ALIAS: Batman, The Dark Knight Detective

SEX: Male

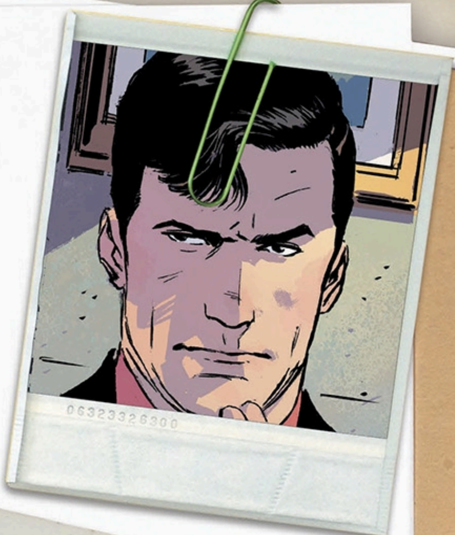
BASE OF OPERATIONS: Gotham City, USA

PATIENT HISTORY: After witnessing the murder of his parents at age eight, Bruce separated himself from society and vowed to "end crime." Dedicating over a decade to physical and mental training, Wayne donned a mask for the dual purpose of concealing his identity and creating a larger-than-life persona: the Batman. Originally centered in Gotham City, the patient's war on crime expanded globally as he indoctrinated other traumatized men, women and children into a paramilitary force masquerading as costumed street vigilantes.

RECENT EVENTS: Further mental traumas have destabilized Bruce, including estrangement from his only son and a recent broken engagement. Bruce has begun lashing out more violently against the criminals he pursues and pushing away those closest to him.

MEDICAL ASSESSMENT: The death of Bruce's parents was the trigger for his compensatory behavior in becoming a "superhero." His repressed grief led to the defense mechanism of reaction formation; his pain turned into anger and aggression. His continual denial of his emotional vulnerability and dependency needs are leading to further alienation. He pushes away any who may show him compassion and empathy. Bruce also has an extremely difficult time deferring to any authority. He can be a team player, as long as he is leading the team. Otherwise, he plays an outsider or lone-wolf role.

NOTES: Axis I ICD 10 F331 Major depressive disorder, recurrent, moderate F42 Obsessive-compulsive disorder, Dissociative traits



NAME: Clark Kent

ALIAS: Superman, Kal-El, The Man of Steel

SEX: Male

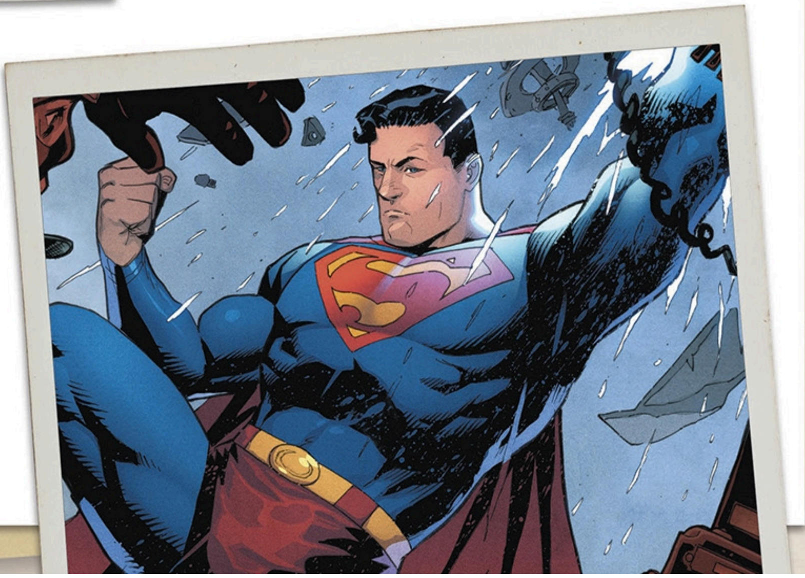
BASE OF OPERATIONS: Metropolis, USA

PATIENT HISTORY: An orphaned immigrant from an alien world, the infant, born Kal-El, was secretly raised by human parents in the American Midwest. Given the name Clark Kent, the child exhibited fantastic abilities as he developed: flight, enhanced strength, near-invulnerability and more. As a preteen, the increasingly powerful Clark learned of both his true alien heritage and of the destruction of his homeworld, Krypton. Imbued by his human parents with a strong moral core, the now-adult Clark protects his adopted world and created the Superman alter-ego in order to shield his private life and those of his family and friends.

RECENT EVENTS: While dealing with his separation from his wife and son, Clark's alien heritage unexpectedly re-entered his life. First his presumed-dead birth father returned with a hatred of humanity. Then, later, Clark learned that the destruction of Krypton may not have been a natural disaster but instead an act of genocide by a hostile alien race.

PSYCHOTHERAPY ASSESSMENT: Many who have been adopted tend to experience an "attachment disorder." Intimacy is blocked by behavioral patterns because of a fear of loss. In this manner, Clark has compensated for the original injury by creating the Superman persona to protect himself from the underlying insecurity he has always had unconsciously. Having to suppress strength and sensory input on a consistent basis takes its toll emotionally and physiologically. To be aware that one is so different, so alien, again causes a disconnection.

NOTES: Axis I ICD F4325 Adjustment disorder with mixed disturbance of emotions and conduct, F444 Conversion disorder with motor symptoms or deficit attachment disorder



NAME: Diana of Themyscira

ALIAS: Wonder Woman, Diana Prince

SEX: Female

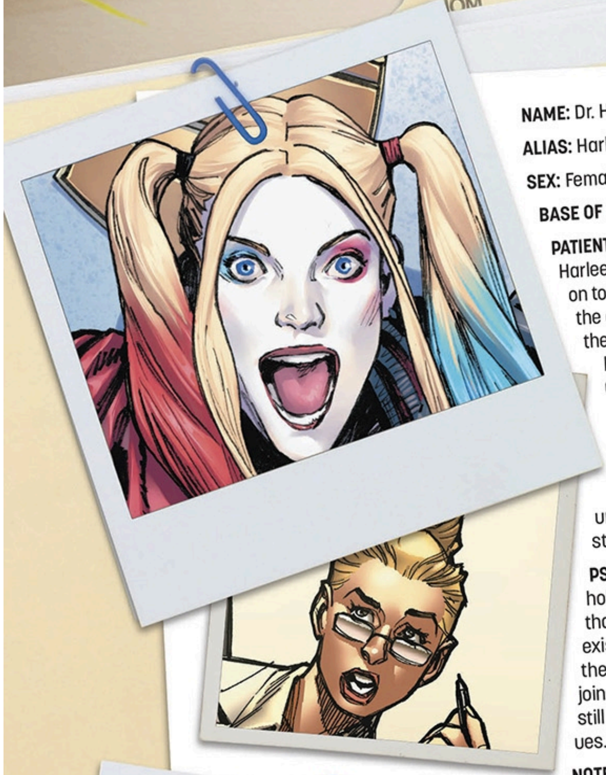
BASE OF OPERATIONS: Washington, District of Columbia, USA

PATIENT HISTORY: Born into an isolationist warrior culture on a secluded island in the Mediterranean, Princess Diana was raised in a female-only society of Amazons. From an early age Diana demonstrated an unusually deep level of compassion and curiosity, traits which stood in stark contrast to the warrior training and mild paranoia which defines her people. Skilled in multiple forms of combat, Diana would eventually learn of her own demigod status when it was revealed her estranged father is the Olympian god Zeus–the secret was kept from Diana to protect her from the wrath of Zeus' kin. Growing restless on her island home of Themyscira, the superhuman Diana would go against the wishes of her mother and exile herself, ultimately earning the name Wonder Woman while defending mankind.

RECENT EVENTS: Diana learned of the existence of her twin brother, Jason, who had also been hidden from Zeus and who was raised away from Themyscira due to his gender. After a brief, joyful reunion, Jason sacrificed himself in battle, further severing Diana from any close familial connection.

PSYCHOTHERAPY ASSESSMENT: Diana has suffered major losses in her life and will continue to do so, being a demigod. Her human companions will age and die on her. Yet upon meeting her brother, Jason, she had a companion with whom she could pass the eons. And now she has lost him as well. This has brought up every other death she's experienced, and she is grieving ALL of them. Diana is currently isolating herself from all her connections. She will have to go through the process of denial, bargaining, depression, anger and acceptance, which will be difficult for her.

NOTES: Axis I ICD F4321
Adjustment disorder with depressed mood
(complicated bereavement)



NAME: Dr. Harleen Quinzel

ALIAS: Harley Quinn, The Clown Princess of Crime

SEX: Female

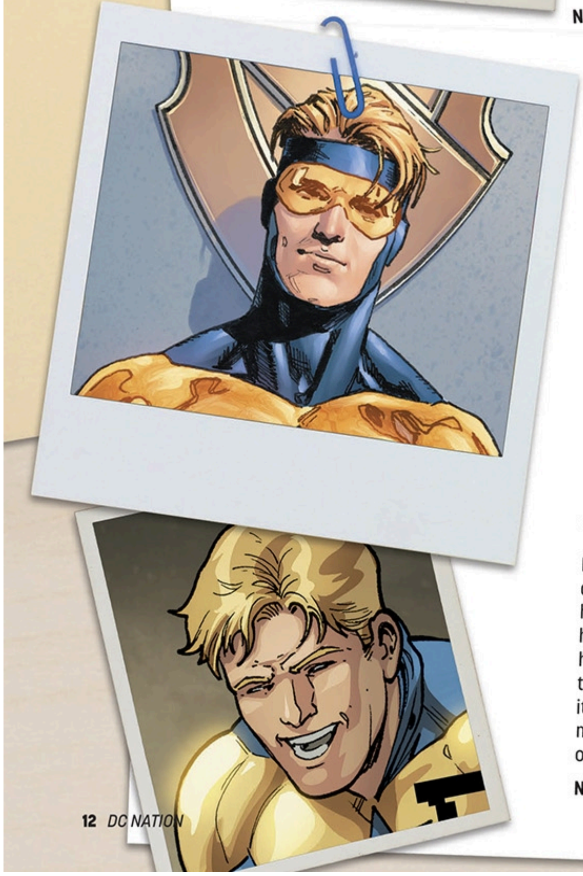
BASE OF OPERATIONS: Coney Island, New York, USA

PATIENT HISTORY: Raised in a family where low-level crime was normalized, Harleen Quinzel, eager to prove herself different from her relatives, would go on to become a psychiatrist. Transferring to the Arkham Asylum institute for the criminally insane, Quinzel targeted its most infamous inmate for therapy: the flamboyant super-villain known only as "The Joker." Underestimating her subject, and eventually falling sway to The Joker's manipulations, Quinzel first helped orchestrate The Joker's escape from the asylum and ultimately was transformed by him—both physically and mentally—into a willing accomplice. Since her transformation, Quinzel has struggled with her sense of morality and has sought to correct past misdeeds.

RECENT EVENTS: Quinzel is close friends with the mentally unbalanced Pamela Isley (the super-villain "Poison Ivy"); she has struggled and failed to help her friend overcome her worst instincts.

PSYCHOTHERAPY ASSESSMENT: Harleen experienced the ultimate "Stockholm syndrome" upon encountering The Joker at Arkham Asylum. The fact that she was susceptible to his psychological manipulations implies a pre-existing disorder. Some join cults, some become religious fanatics because they want the illusions of security that these entities are selling. Harleen joined The Joker, convincing herself that he was in some way infallible. She still needs to work on her autonomy, her self-direction and her sense of values. I believe something in her early life helped her connect with The Joker.

NOTES: Axis I ICD F259 Schizoaffective disorder unspecified, in remission



NAME: Michael Jon Carter

ALIAS: Booster Gold

SEX: Male

BASE OF OPERATIONS: Metropolis, USA

PATIENT HISTORY: Born in the 25th century, Michael Carter was an academic underachiever who got by on charm and natural athletic talent. A promising football career came to an abrupt end when Carter was caught gambling on his own games. Eventually landing a dead-end security job, the frustrated Carter stole time-travel technology and traveled to the past with plans to use his advanced tech and knowledge of the future to become a successful superhero. While achieving some success with the masked Booster Gold persona, Carter never realized the celebrated status he was looking for and was often viewed as a pariah by his peers in the superhero community.

RECENT EVENTS: An attempt to help a colleague by altering the events of their past led to disaster, ultimately forcing Carter to undo his actions and forcing his friend to relive old wounds.

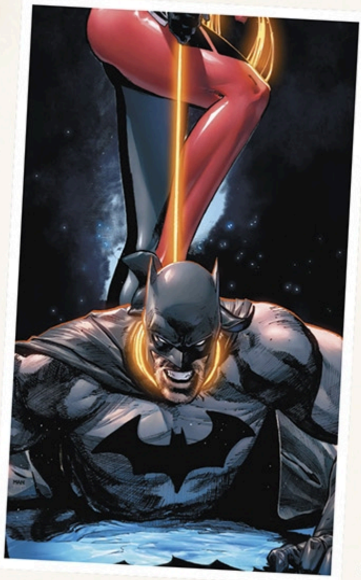
PSYCHOTHERAPY ASSESSMENT: Michael suffers from generalized anxiety, the "poser" syndrome, mainly because he is...just that. He has little respect for the law or the rights of others and believes that he is entitled to act because the end justifies the means. Yet he still has compassion for others and seeks to redeem himself, primarily through shortcuts that often fail. Michael needs to work on his morality, respecting the rights of others and accepting his limitations. Like most narcissists, he operates on double standards and is truly afraid of genuine intimacy.

NOTES: Axis I ICD F411 Sociopathic and narcissistic traits

WHAT YOU NEED TO KNOW:

HEROES IN CRISIS

Counting down the top 5 questions everyone's asking about fall's biggest event



5 WHAT IS THIS BOOK?

A comic book event starring Batman, Superman, Wonder Woman, Harley Quinn and Booster Gold hits stands with issue #1 on sale September 26.

4 WHY IS IT SPECIAL?

While HEROES IN CRISIS guarantees big superhero action (including issue #2's Harley versus the Trinity brawl, in which she'll do better than you think) and a layered murder mystery (just when it seems it can't get any worse for our heroes, it will), the series showcases a side of the Justice League we don't always see: the toll taken by putting on a costume every day and battling larger-than-life threats. Expect heartbreak, folks.

3 WHAT'S IT ABOUT?

Sanctuary is the top secret superhero hospital where costumed vigilantes go to rehab body and mind. When multiple super-powered patients wind up dead, what starts as a murder mystery will expose secrets and reshape the DC Universe for years to come.

2 WHO'S THE CREATIVE TEAM?

Writer Tom King (BATMAN, GRAYSON) and artist Clay Mann (BATMAN, POISON IVY) pair up. Good stuff.

1 WHO DIES?

Yeah, that's the elephant in the room. We're not going to spoil it, but let's profile the top six contenders and go on the record: one of the below heroes' days are numbered...

RED ROBIN

(TIM DRAKE)

WHY HE'LL LIVE: Too vital to the Batman legacy. Tim's the kid who made the role of Robin important again after the death of Jason Todd. Without his influence and personality, that mantle might have stayed dead.

WHY HE'LL DIE: There are a lot of Robins: Damian Wayne, Dick Grayson, Jason Todd. Is Tim Drake the odd man out?

ODDS: 25-1

CYBORG

(VICTOR STONE)

WHY HE'LL LIVE: How do you even kill a hero who's backed up his data and is already as much machine as man?

WHY HE'LL DIE: You kill him by exiling him to the cosmic no-man's-land that is the Ghost Sector alongside the most dangerous villain alive: Darkseid. Which is exactly what's happening in the pages of JUSTICE LEAGUE ODYSSEY.

ODDS: 50-1

ARSENAL

(ROY HARPER)

WHY HE'LL LIVE: Former addict Roy Harper already faced down the darkest demons life has to offer and has come back swinging. Killing him...? HEROES IN CRISIS can try its best; Roy's already survived DCU's worst.

WHY HE'LL DIE: As skilled as Roy is, he's the least-powerful character on the list. This archer might have a big old target on his back.

ODDS: 5-1

HARLEY QUINN

(HARLEEN QUINZEL)

WHY SHE'LL LIVE: The ultimate survivor, Harley often beats the odds and holds her own against the sustained derangement that is The Joker.

WHY SHE'LL DIE: Sanctuary was intended for super "heroes," and Harley is, at best, an antihero. Has Harley infected Sanctuary with the kind of mania even she can't survive?

ODDS: 75-1

BOOSTER GOLD

(MICHAEL CARTER)

WHY HE'LL LIVE: How do you kill someone with a knowledge of the future who can move through time? Booster's made a career of sidestepping certain doom.

WHY HE'LL DIE: Time-travel has become more deadly, what with Dr. Manhattan and the ongoing events of DOOMSDAY CLOCK. Buddy, there's only room in the DC Universe for one person playing god with time.

ODDS: 10-1

GREEN LANTERN

(KYLE RAYNER)

WHY HE'LL LIVE: That Green Lantern power ring on Kyle's finger is the most powerful weapon in the universe. Good luck trying to kill a GL.

WHY HE'LL DIE: What did we write about Tim Drake over on the left...? Earth has more Green Lanterns than it does Robins. Watch your back, Kyle.

ODDS: 15-1

DC NATION WHO'S WHO

CRUSH

Get the lowdown on this throwdown queen, the daughter of intergalactic bruiser Lobo, currently cracking skulls in the all-new TEEN TITANS

The Teen Titans have a smash hit on their hands—and she goes by the name of Crush.

In the latest iteration of TEEN TITANS (written by Adam Glass with art from Bernard Chang), Damian Wayne takes charge of the venerable franchise once again, and assembles a combustible mix of teen dynamos looking to dispense justice with extreme prejudice.

Backed by Bruce Wayne's money and operating off the grid, Robin, Red Arrow, Kid Flash and newcomers Djinn, Roundhouse and Crush refuse to play by their predecessors' kid-gloves approach to crime-fighting.

"Damian has a good idea of what he calls his 'broken hero' thing," explains Glass. "There's this revolving door in Arkham Asylum and Blackgate Prison, in that you put people away and they get [back] out. To him, this is not an efficient way to fight crime. So he finds like-minded people who feel there's a different way to fight crime, who are willing to follow him down this rabbit hole, wherever it leads them."

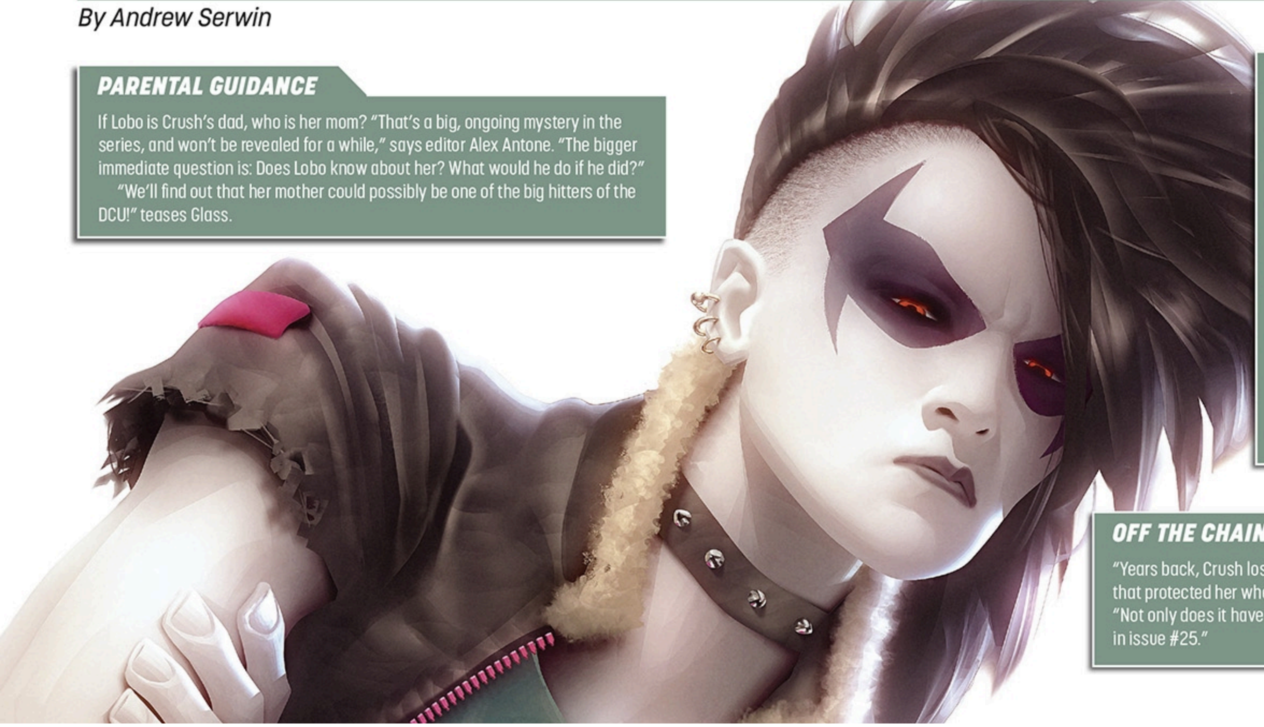
These Teen Titans don't just want to stop crime—they want to punish the criminals, too.

With that kind of mission statement, the Teen Titans need some heavy hitters. And Robin definitely found one in Crush, who looks like she could be one of the breakout new characters of 2018.

Before you pick up TEEN TITANS #22 (on sale Sept. 19), get the lowdown on the new TT powerhouse.

By Andrew Serwin

Art by Alex Garner



PARENTAL GUIDANCE

If Lobo is Crush's dad, who is her mom? "That's a big, ongoing mystery in the series, and won't be revealed for a while," says editor Alex Antone. "The bigger immediate question is: Does Lobo know about her? What would he do if he did?"

"We'll find out that her mother could possibly be one of the big hitters of the DCU!" teases Glass.

BRAVE & BOLD TEAMWORK

Though we don't know much about her yet, Crush doesn't seem to have a problem working with her teammates—much. Looking to take down Brother Blood and his cult followers, human wrecking ball Roundhouse jumps right into Crush's arms, looking to combine their powers to be doubly devastating. It's evocative of an attack move by a popular pair of mutant characters...but with a radical twist: Crush hooks her fingers in Roundhouse's nose and hurls him like a bowling ball. And she knocks down ten pins in our hearts.

"It's her own way of using her abilities," adds Chang. "And it's a nonconventional way!"

OFF THE CHAIN

"Years back, Crush lost something very important to her—the chain that protected her when she fell to Earth," says editor Alex Antone. "Not only does it have a name...it has a personality, too. More on that in issue #25."

CRUSH SMASHES HER SPLASH!

This girl ain't playing, but when she does, she plays for keeps!

"The most important thing about Crush is that she's not apologizing for who or what she is," says Glass. "She's like, 'This is who I am, this is the way I was born, and I'm not making excuses or looking for your approval. I'm just gonna be me and do my thing. And she's literally crushing it!"

WORST. TEAMMATE. EVER?

While Crush possesses superpowers that make her a valuable asset to the Teen Titans, what she lacks in social graces may end up causing the team more problems then her badassery can resolve.

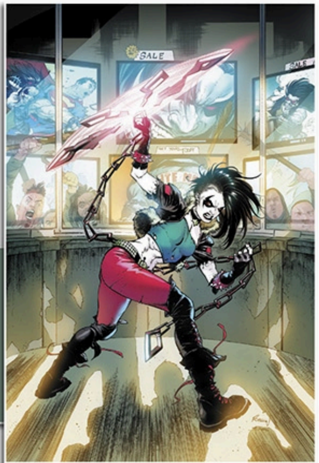
"Crush is a bit of a hot mess!" Glass says. "As much as she's honest and straightforward, she obviously has daddy issues–and mommy issues. She, like Damian, has to learn that you have a family, you have a group of people who care about you...and if you let them in, they can actually help you. You don't have to be a lone wolf out there."

MYSTERY PITCH

When Robin finds Crush in an underground fight club, the Boy Wonder lures her loyalty with two names: David and Lisa Rojas. Who they are and what their murders mean to Crush remains unknown. "All will be revealed very soon," promises Antone.

COVER STORY: MORE TO COME!

Intrigued by Crush? Then don't miss TEEN TITANS #25 (on sale Dec. 19) from art team Robson Rocha and Daniel Henriques. This ish spills the secret origin of Crush and where she came from. It also spotlights the growing friendship between this half-Czarnian and Djinn, an ancient, mystical being who's basically a genie from Arabic mythology. They go on a road trip to find...well, that would be telling. You'll just have to wait to hit the road with Crush, Djinn and the rest of these new Teen Titans! ■



II
MMXVIII
Laura

HOW TO COLOR COMICS

Eisner Award winner Mark Chiarello, DC's ace editorial art director, teaches the basics of how to choose colors for comics

STEP ONE: LEARN THE PRINCIPLES OF COLOR THEORY

It's all about storytelling.

Just like the job of a writer, penciller, inker or letterer, the primary function of a comic book colorist is to tell an engaging and dramatic story. A colorist aims to support–and even elevate–the intentions of the writer and artist by choosing and applying the right colors to set the mood, facilitate story flow and aid in clarity.

From the 1930s until the mid-1980s, comic book coloring was a simpler but more specialized enterprise. Colorists would use dyes, watercolors or markers to color in photocopied pages of artwork received from the comic book's editor, choosing from a chart of 63 colors. (It was expanded to 124 in the 1970s.) They would then mark each color with the matching code from the chart and send the pages off to a "separation company" to prepare the final artwork for the printers.

In order to create camera-ready film, separators coated acetate copies of the original art with dark brown paint that could be photographed onto separate metal printing plates. These sheets correspond to the four colors needed for printing: cyan, magenta, yellow and black.

Nowadays coloring is almost universally done digitally with software such as Adobe's Photoshop. But that's just a tool through which we apply what we know about color. Understanding the importance of three primary printing colors (for now, let's assume black is mostly used for linework) is still critical to learning how to color a comic book in an effective way. Most people think of red, yellow and blue as primary colors, but in reality, red is a combination of magenta and yellow, and different shades of blues are produced by adding small percentages of magenta and yellow to cyan.

In other words, by mixing varying percentages of cyan, magenta and yellow, you can make just about any color.

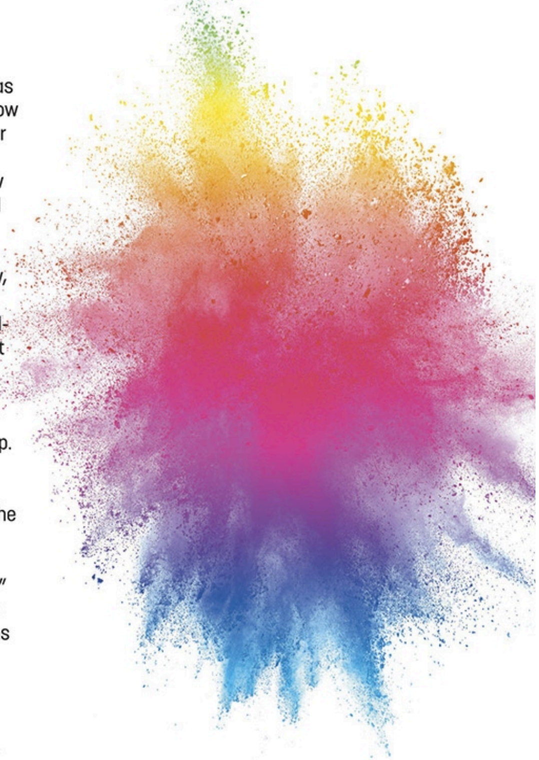
Coloring comics feels a lot like filling in a coloring book as a kid, but with deadlines and, most importantly, paychecks! However, any colorist who believes that they can just choose any assortment of colors according to their tastes won't last too long in this business. Coloring is an art form, but it's also a science, so if you're thinking of getting into the biz, there are certain elemental principles of color theory you should know before loading up your latest version of Photoshop.

HUE

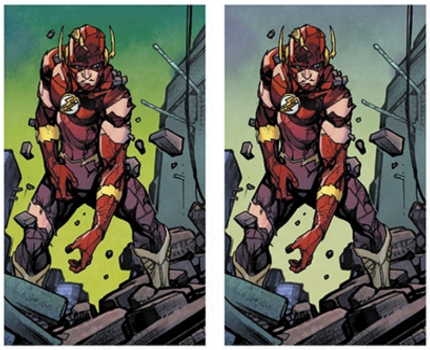
I use the term hue as a fancy-schmancy way of saying "color." For example, the hue of the sky is blue, the school bus is yellow, and Superman's trunks–when he decides to wear them–are red.

In the past, a colorist pretty much just needed to get all of the colors "right." But as comic book stories became more sophisticated, the accompanying artwork became more intricate, and artists began to ask metaphysical questions such as, "Is the sky really blue?" For example, what if a scene takes place at dawn, or during a thunderstorm? In the 1980s colorists began to think more creatively about the uses and applications of color in establishing themes, tones and settings, and individual styles began to emerge.

As for myself, I gravitate toward hues such as "school-bus yellow," "olive green" and "aquamarine" (or "green/blue"), so I tend to favor those colors in my work.



Allyson Gronowitz contributed to this report.



COMPLEMENTARY COLORS

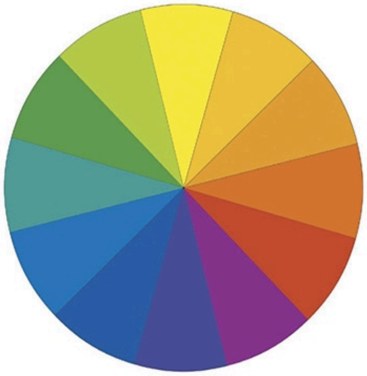
Complementary colors are opposites on the color wheel: the opposite of blue is orange, the opposite of red is green, and the opposite of purple is yellow. Having a color wheel on hand is helpful for anyone just starting out, but you'll come to memorize it fairly quickly.

Each color on the color wheel is intensified by its complement, so using complementary colors can help an image come forward–or "pop" off the page.

My go-to example for this is always the Flash, and if you're coloring a page or cover or panel that features the Fastest Man Alive, you can capitalize on using the color green. Why? It's the complementary color of Flash's red. A green background behind Flash really pops his figure nicely.

But don't go too far! Vary your foreground and background colors. Remember, Flash is your focus character who wears a bright red outfit. Therefore, the green you choose for the background shouldn't also be a bright green, because two bright colors compete too much with each other. Instead, choose a green that's duller, darker, grayer or lighter. There are thousands of variations of green that can work.

The next section explores this in greater detail...

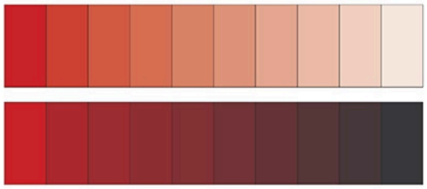


VALUE

A lot of people tend to ignore the principle of value, and it's a shame because it's vitally important for focus and clarity.

Colors come in darks and lights: there are dark greens and light greens, dark reds and light reds. When coloring comics, characters with dark colors should be placed against a background with light colors and vice versa, so that the character serves as the intended focal point of the panel. Placing a character with dark colors against a dark background will blur the separation between the character and his or her surroundings and make it difficult to distinguish between the two.

On a computer, you can easily test the contrast by changing your color file to a grayscale file. If a page is colored correctly, you should see a full spectrum of grays throughout the art, ranging from black to white. If the grays look too similar, the page becomes dull. (See below.) To fix this, you need to adjust your value scale.

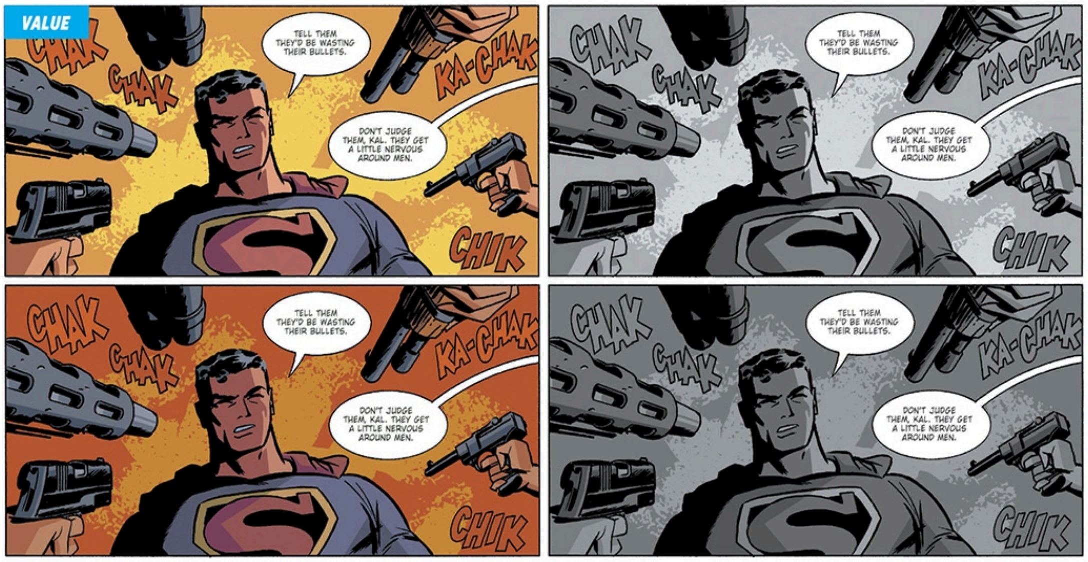


It's easy to make a color lighter in value. If you're painting in an opaque medium, such as oil paints, just add white; if you're painting in a transparent medium like watercolors, just add more water so that the white of the paper shines through the pigment. And if you're working on a computer, choose colors that require less ink.

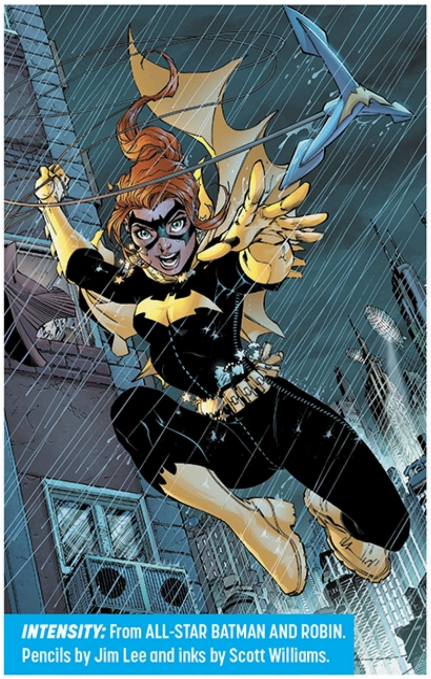
For example, suppose you begin with a color made up of 100 percent magenta and 50 percent yellow. If you trim those percentages in half, you wind up with the same color, but a lighter value (50 percent magenta and 25 percent yellow).

Darkening a color ain't that simple! You might instinctively think, "Just add black!" but that's not the answer. Instead, add tertiary colors. Whatzat mean?

VALUE


CHAK
CHAK
TELL THEM THEY'D BE WASTING THEIR BULLETS.
KA-CHAK
DON'T JUDGE THEM, KAL. THEY GET A LITTLE NERVOUS AROUND MEN.
CHIK
CHAK
CHAK
TELL THEM THEY'D BE WASTING THEIR BULLETS.
KA-CHAK
DON'T JUDGE THEM, KAL. THEY GET A LITTLE NERVOUS AROUND MEN.
CHIK
CHAK
CHAK
TELL THEM THEY'D BE WASTING THEIR BULLETS.
KA-CHAK
DON'T JUDGE THEM, KAL. THEY GET A LITTLE NERVOUS AROUND MEN.
CHIK
CHAK
CHAK
TELL THEM THEY'D BE WASTING THEIR BULLETS.
KA-CHAK
DON'T JUDGE THEM, KAL. THEY GET A LITTLE NERVOUS AROUND MEN.
CHIK

It's clearer if I show you. On the far left is a box of classic "comic book red." It's made up of full-strength magenta mixed with full-strength yellow. Its code is 100 percent magenta, 100 percent yellow. If you want to lighten it, you subtract equal parts of magenta and yellow. But if you want to darken it, you begin to add small amounts of the third primary color, called its tertiary color—in this case, cyan.


INTENSITY: **From ALL-STAR BATMAN AND ROBIN. Pencils by Jim Lee and inks by Scott Williams.**

INTENSITY

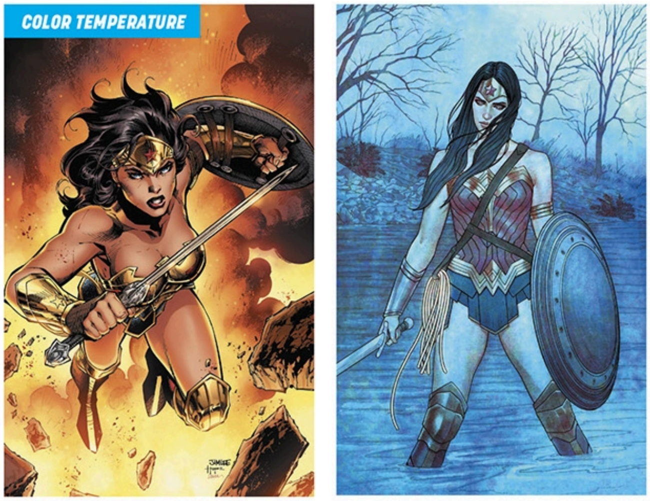
The "intensity" of a color describes how pure it is. A color that is composed of only one primary color—say, 50 percent yellow—is a pure variation of that color. The color remains pure if you add an equal percentage of another primary color, but if you add the third primary color, you get a color that is described as "dirty," "dull" or "complex."

Complex colors like grays and browns, each of which is a mix of three colors, serve as great backgrounds for brightly colored heroes and villains so that they remain the focus. (See above.) Buildings, interior walls, etc. generally come in complex colors.

COLOR TEMPERATURE

Artists will often refer to colors as being "warm" or "cool." Warm colors—reds, oranges and yellows—are more sharply focused, standing out from everything else. Cool colors—blues and most grays and greens—naturally recede into the background.

Instinctively, these distinctions make total sense. Objects or settings that are hot, like deserts or fires, are made up of warm colors, and connote rage, danger and passion. Cool colors such as blue, green and purple can be found in the landscape of a shadowy forest and in a classic seascape, and these colors often inspire serenity and peace of mind. ■ ***Continued next issue, in stores October 3.***


COLOR TEMPERATURE

COLOR SATURATION

Whenever you prepare colored artwork for print, color saturation must be considered in that process.

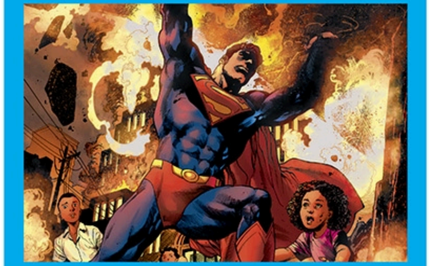
Saturation means the amount of ink that makes up each color that is used. The higher the percentage of each hue in a particular color, the more saturated that color is going to be. And the more saturated a color, the more ink of that color a printing press will slap on that paper.

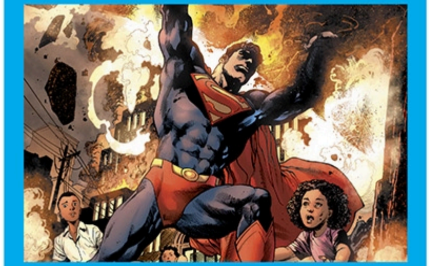
For example, a color made up of just 30 percent cyan is going to be very light, because the lower percentage of ink allows for the white of the page to show through, whereas a color made up of 100 percent cyan, 75 percent yellow, and 75 percent magenta will be much denser.

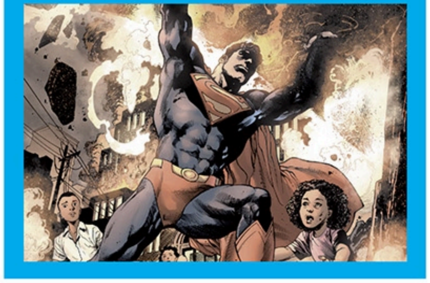
Oversaturation remains a common mistake of colorists who are just starting out. Some paper stock will just soak up all that ink, making it darker on the page. It makes the page look "heavy" and overcolored.

Instead, use saturated colors in one area of a comic panel—like people—and counterbalance that saturated area with lighter, less saturated colors elsewhere in the panel. Otherwise, without that balance, the art will just look cluttered and unfocused.

For DC books, it's not uncommon for colorists to communicate with our Production team to fine-tune ink percentages in preparation for the paper their work will be printed on. ■







DARKEST KNIGHTS

Batman and his once-unified group of crime-fighting partners are losing their greatest strength: each other

BATMAN

RIGHT NOW: Being abandoned at the altar by Catwoman left Bruce Wayne with a broken heart, and the trial of Mr. Freeze left him with a broken spirit. Temporarily passing the Batman mantle to ex-partner and former Robin Dick Grayson, Bruce begins questioning the morality and efficacy of his escapades as the Dark Knight.

DARK HORIZON: Reclaiming the mantle of Batman is a short-lived celebration when the Soviet hitman known as the KGBeast returns in September's BATMAN #54. The classic duo of Batman & ~~Robin~~ Nightwing...one last time?

CATWOMAN

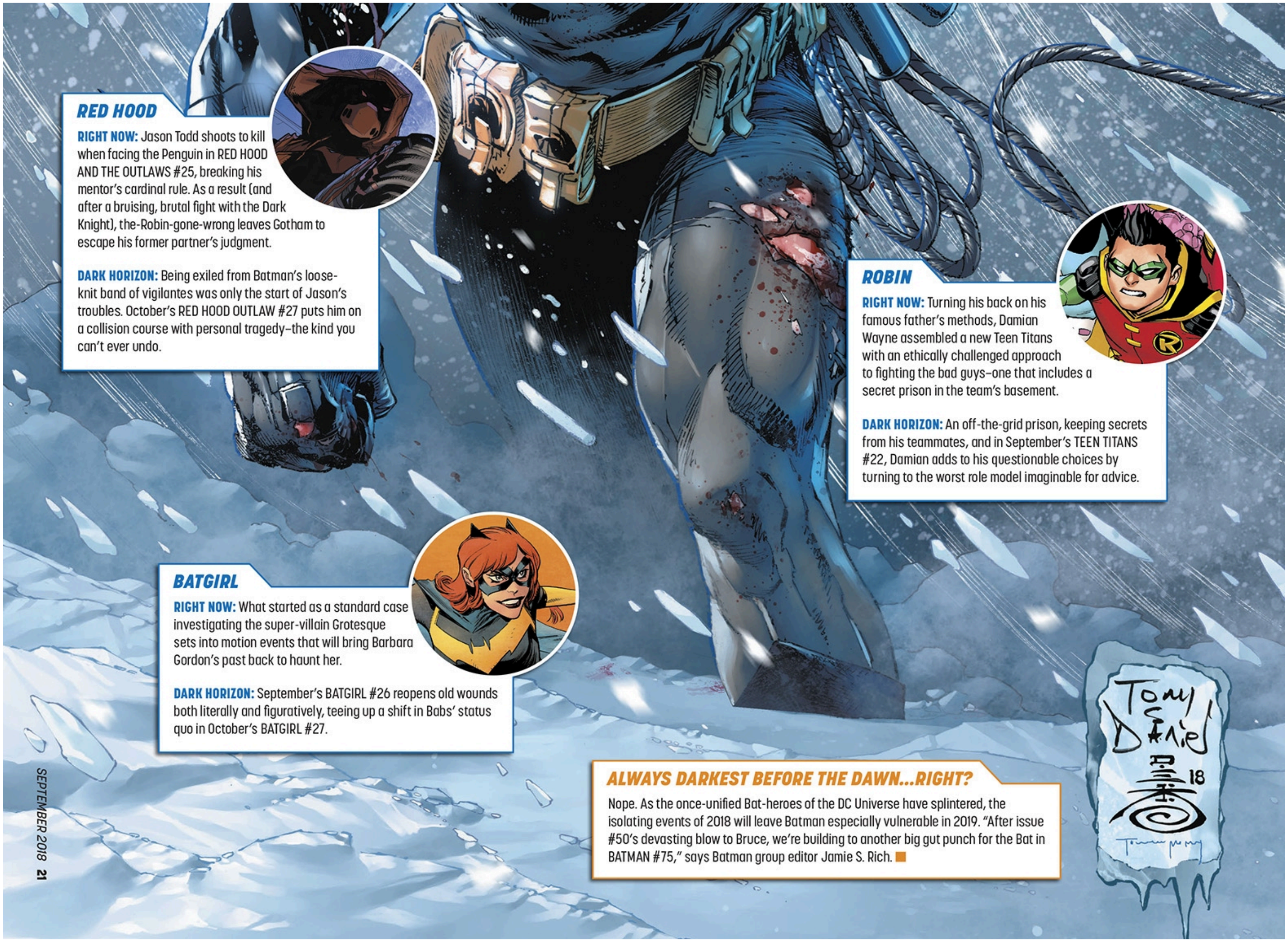
RIGHT NOW: Selina Kyle made an impossible sacrifice by leaving Batman on their wedding day in the landmark BATMAN #50. Looking for a fresh start away from Gotham rooftops (and her ex-fiancé), Selina moves to Villa Hermosa.

DARK HORIZON: An army of copycat Catwomen was only Selina's first run-in with Villa Hermosa's crime boss, First Lady Creel. In September's CATWOMAN #3, the stomach-turning side effects of Creel's drug trade will be revealed–all while a member of Selina's family suddenly reenters her life.

NIGHTWING

RIGHT NOW: After liberating Blüdhaven from the Dark Web, taking over as Batman while Bruce Wayne was on jury duty and leading the Titans on missions to deal with the fallout of the Source Wall collapse, Dick Grayson finds himself stretched pretty thin across the DC Universe.

DARK HORIZON: Spiraling out of the catastrophic events of September's BATMAN #55, Grayson fans better steady themselves for October's NIGHTWING #50. You've been warned.



RED HOOD

RIGHT NOW: Jason Todd shoots to kill when facing the Penguin in RED HOOD AND THE OUTLAWS #25, breaking his mentor's cardinal rule. As a result (and after a bruising, brutal fight with the Dark Knight), the-Robin-gone-wrong leaves Gotham to escape his former partner's judgment.

DARK HORIZON: Being exiled from Batman's loose-knit band of vigilantes was only the start of Jason's troubles. October's RED HOOD OUTLAW #27 puts him on a collision course with personal tragedy–the kind you can't ever undo.

ROBIN

RIGHT NOW: Turning his back on his famous father's methods, Damian Wayne assembled a new Teen Titans with an ethically challenged approach to fighting the bad guys–one that includes a secret prison in the team's basement.

DARK HORIZON: An off-the-grid prison, keeping secrets from his teammates, and in September's TEEN TITANS #22, Damian adds to his questionable choices by turning to the worst role model imaginable for advice.

BATGIRL

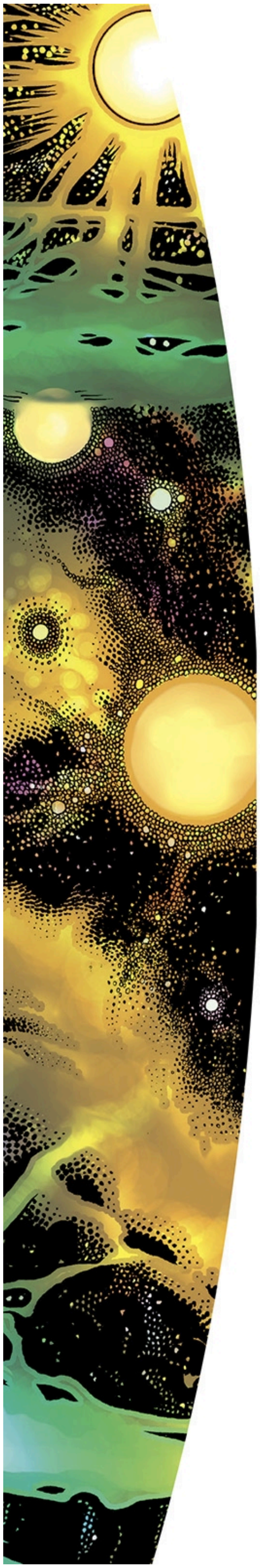
RIGHT NOW: What started as a standard case investigating the super-villain Grotesque sets into motion events that will bring Barbara Gordon's past back to haunt her.

DARK HORIZON: September's BATGIRL #26 reopens old wounds both literally and figuratively, teeing up a shift in Babs' status quo in October's BATGIRL #27.

ALWAYS DARKEST BEFORE THE DAWN...RIGHT?

Nope. As the once-unified Bat-heroes of the DC Universe have splintered, the isolating events of 2018 will leave Batman especially vulnerable in 2019. "After issue #50's devasting blow to Bruce, we're building to another big gut punch for the Bat in BATMAN #75," says Batman group editor Jamie S. Rich. ■

THE DC NATION CONVERSATION:



GOING GREEN

Super-thinker Grant Morrison and detail master Liam Sharp light a new torch in THE GREEN LANTERN #1

By Michael Nixon

Grant Morrison refused to do it.

He didn't have the time. He didn't have the interest. He'd even sworn never to do another monthly comic.

Sitting across the table from DC publisher Dan DiDio at a late Los Angeles dinner, Morrison sharply–in his thick, Scottish brogue–informed the DC Comics executive that he wouldn't be interested in writing a new Green Lantern title. Hell, Hal Jordan–the star of the series–wasn't even the Green Lantern Corps member Morrison was most familiar with; that was Kyle Rayner, the ring-wearing space cop from Morrison's '90s JLA title.

But as Morrison's reasons not to do the series piled up, so did the ideas: it should be treated like a police procedural; there could be a story reminiscent of director John Carpenter's classic Assault on Precinct 13, but with a Green Lantern sector house under attack; wasn't there a Green Arrow/Green Lantern meeting that would speak to today's culture the way "Hard-Traveling Heroes" did three decades ago?

As Morrison's ideas went from a sputter to full steam ahead, his wife Kristen leaned forward, smiling at DiDio. "Oh, you've got him now," she chuckled.

Soon after, DiDio called artist Liam Sharp, who was wrapping THE BRAVE & THE BOLD miniseries he wrote and drew. There had already been overtures for Sharp to take on projects from HAWKMAN to JUSTICE LEAGUE, but when DiDio mentioned Morrison, Sharp quickly replied, "That's it. Sold."

With Sharp on board, Morrison felt the project become magnetic. He didn't just quickly produce an overview for the 12-issue series, but also the first two scripts.

With four scripts now complete and Sharp already done pencilling and inking the first two issues, the writer and artist sat down to discuss the plan for Sharp to draw all 12 issues of Season 1, the possibility of Season 2 and the treasure trove of classic characters they'll be peppering into the November launch of THE GREEN LANTERN.

DC NATION: The concept of the 12-issue arc of THE GREEN LANTERN's initial "Season 1" was developed to accommodate both of your schedules–and to make sure that Liam could draw all 12.

SHARP: For me, I get taken out of a story when there's suddenly another team in the brew. If you've spent a lot of time with the world, building the look and feel of a universe that you're evolving, it can be a little bit frustrating. And it's no disrespect to the other creators because everyone wants to put a stamp and a mark on whatever you do, but it can sometimes completely change the mood and feel of this universe that you're building. I was very keen that if we were going to do something together, that we should do at least 12 issues and try and keep the theme the same.

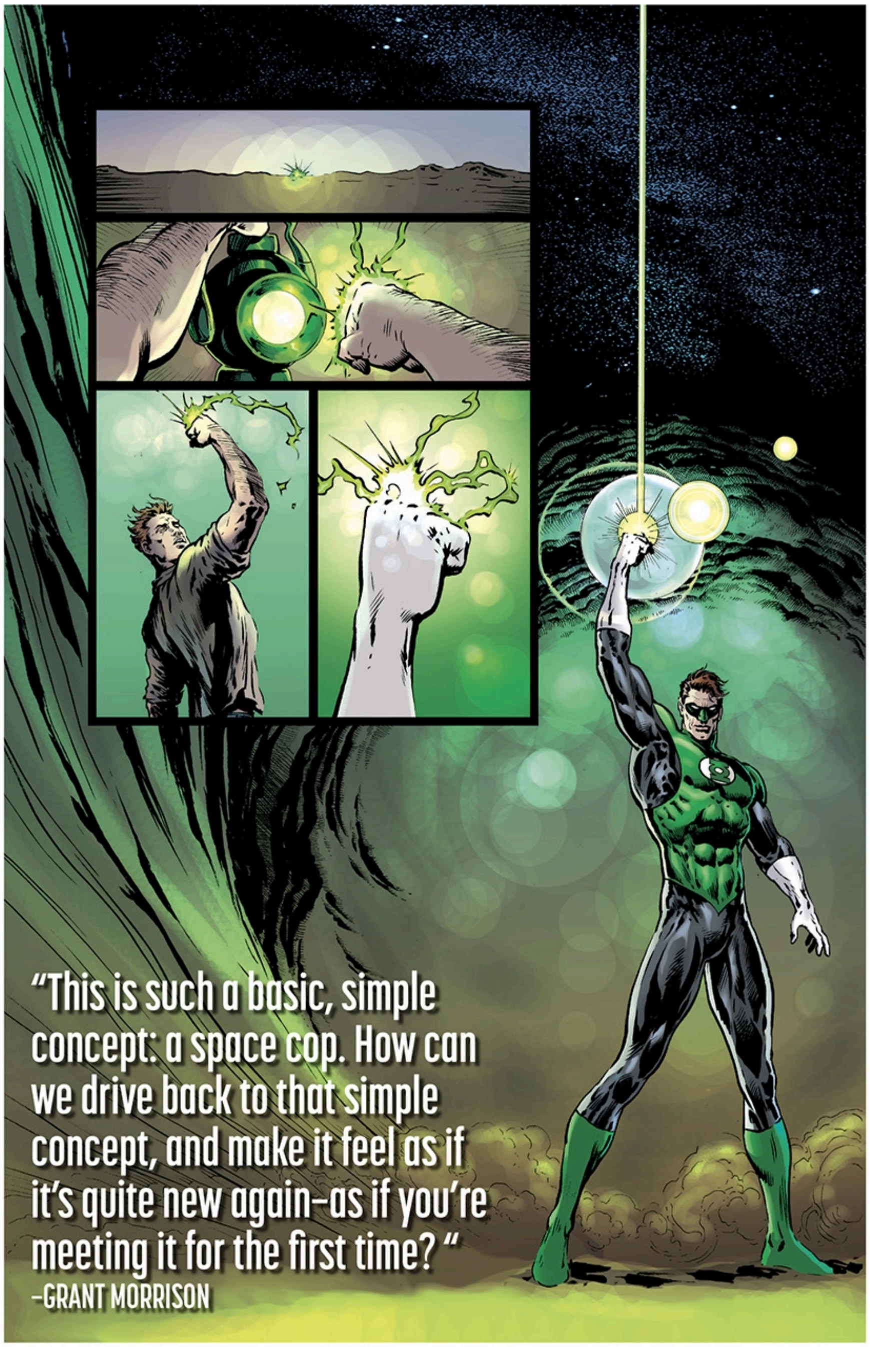
MORRISON: Yeah, we want to have that very consistent look and a very consistent approach across at least the first season's story.

Talking about the evolution of that approach, what is the Morrison/Sharp version of a new take on Green Lantern–beyond just the "The"?

MORRISON: The first thing we wanted to do is go back and make Green Lantern seem as if it were new again. Hopefully, if we've done it properly, it feels as if you're reading it for the first time–and it's like you've just been introduced to this concept, but

VITAL STATS

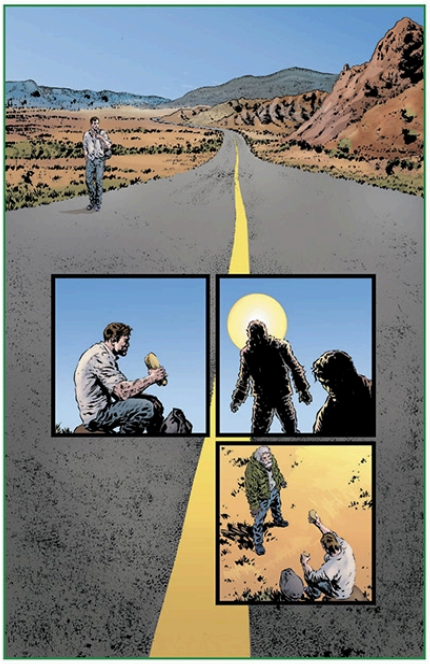
NAME: GRANT MORRISON
AGE: 58 (Earth years)
PLACE OF ORIGIN: Scotland, near an actual nuclear base
BASE OF OPERATIONS: Scotland, in an actual castle
BEST KNOWN FOR: You're kidding, right? When he's not redefining DC's classic heroes in epics like BATMAN: ARKHAM ASYLUM, ALL-STAR SUPERMAN, WONDER WOMAN: EARTH ONE or THE MULTIVERSITY, he's hard at work redefining the world of comics as editor-in-chief of the genre-bending *Heavy Metal* magazine.
WHAT HE THINKS OF THE FUTURE OF COMICS: "I think the combination of words and pictures will evolve into whatever medium, but there's something about the tactile quality of holding a comic. Being able to touch the pages–it's really quite unique and we don't think about it a lot, because we're so used to it. But it's the one entertainment form that we actually touch and interact with in quite an intimate way, we turn those pages, we turn the pages back, we can control the flow of the narrative in any way we like. And I think although the comics will diversify into different media, there's just something really special about the tactile quality of the physical comic book that I think will probably persist." ■

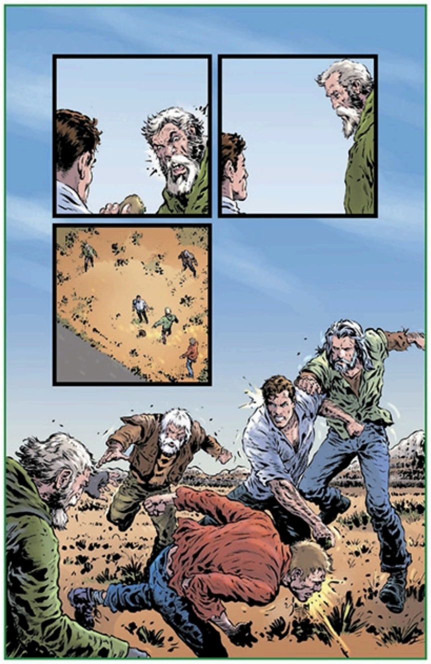


> "This is such a basic, simple concept: a space cop. How can we drive back to that simple concept, and make it feel as if it's quite new again–as if you're meeting it for the first time? "
> –GRANT MORRISON

it's refreshed. We went to a lot of different sources, and a lot of different ideas, and a lot of ways of coming into the Green Lantern universe, which is very long-established. It's one of the few DC corners that hasn't really changed. I mean, Hal Jordan's entire history is still pretty much intact. Like it was with Batman, that makes Hal a very complicated character. So I think we went in, just initially, to get the feel of what it would be. This is such a basic, simple concept: a space cop. How can we drive back to that simple concept, and make it feel as if it's quite new again–as if you're meeting it for the first time?

SHARP: I've always had a soft spot as well for the [pulp heroes], you know? My style, even though it's rooted in the present time, it's definitely been





inspired by old-school creators.

MORRISON: And there're little nods to everything—in every era of DC sci-fi history as well.

It sounds like an approach that goes back to basics for Hal Jordan. What's your take on Hal?

MORRISON: I mean, Kyle Rayner was my Green Lantern. He was the Green Lantern when I was doing JLA, and he was like me on the team. He was the rookie who had just suddenly been given bass guitar and been told to go on stage with The Beatles. I had a lot of an emotional connection with Kyle, but I've been reading Hal Jordan since I was a little kid, and his character has changed so often or subtly developed in really weird ways, unlike most other superhero characters.

For me, it was about going back to what the hell happened to this guy. He gets this ring, he's adopted into an interplanetary police force, and basically all his relationships fall apart and he can't hold down a job. There are a dozen women whom he has maintained all these difficult, and bizarre, and quite different relationships with, and he can't seem to hold it together. But he happens to be the greatest cosmic cop of all. And he's not just a cop, he's a superhero cop.

So we loved the kind of disconnection of that: the beatnik idea of how Jordan has no home, he sleeps on friends' couches, he sleeps with women who have these bizarre connections with him. He travels with nothing but his lantern and a rucksack. And he hitchhikes on the road, he's afraid of nothing, he likes a fight, he's just this old-school kind of guy who's trying to survive. He's like a cowboy trying to survive in the 21st century in a lot of ways. I think there's a kind of 1970s-cinema feel about Hal Jordan that goes back to the fact that Gil Kane based him on Paul Newman to a certain extent. We were looking at that era of American cinema for Jordan's kind of home life on Earth, and he's surrounded by this insane sci-fi space opera.

SHARP: Yeah, he's really old-fashioned in our version. He's this unreconstructed male, which is interesting particularly now because no one really does that character anymore. People are a bit shy of it, and understandably in the climate, so it's like he's a man out of time, and a man out of place, you know? And I love this sort of idiot-savant aspect of it, that he will go into space and there will be these mega-intelligent other Green Lanterns pondering huge questions of how to deal with it—and Hal will just conjure a giant green plasma hand and hit it, and it will work.

I'm glad that you've brought up Hal's use of his powers. What's your take on his constructs? Kyle Rayner's an artist, but Hal's a fighter—how do you visualize Hal's ring-slinging?

MORRISON: Kyle was very emotive, very artistic, very imaginative. And it was also the pop culture at the time that he was into: manga, and anime, and giant robots. With Hal, I think it's so simple and direct. That's why it comes out as giant hands, and giant hammers, and giant nails—very, very specific physical things. And that's how I see the way the ring works, but we're also going back to some of the earlier ideas of the ring. It doesn't just make constructs, it's a magical wishing ring to a certain extent, and it can do almost anything. There're different kinds of rays, and different kinds of things that it can do, that don't necessarily rely on making three-dimensional constructs.

VITAL STATS

NAME: LIAM SHARP

AGE: 50 (Earth years)

PLACE OF ORIGIN: Derby, a city in Derbyshire

BASE OF OPERATIONS: Northern California

BEST KNOWN FOR: His ability to do it all—writing, drawing and creating—in works like WONDER WOMAN, THE BRAVE AND THE BOLD, 2000 AD and the medium-reshaping digital comics company that he cofounded: Madefire.

WHAT HE THINKS OF THE FUTURE OF COMICS: "I think where it's interesting is that there seem to be a lot more people getting the weekly comics in digital form and then buying the collections. I'm a big fan of the collections, I know some people love 'the floppies,' but there's a point when you can't keep collecting them—there's just no more room in the house! I think that if digital is a gateway to people reading comics, then that's all good." ■

LANTERN LEARNING LIST

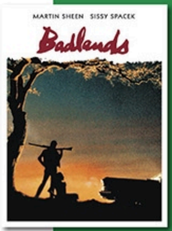
A handy chart of Morrison & Sharp's influences for THE GREEN LANTERN

HOUSE OF SECRETS
16
JUST IMAGINE—
IF THE OCEANS DRY UP!

VIRGIL FINLAY - A pulp-era artist, famed for his hyper-detailed pen-and-ink drawings, whose work was used to illustrate classic tales of sci-fi, fantasy and horror.

LENSMAN - A series of sci-fi stories from the 1930s and '40s that told a generational tale of alien-empowered Galactic Patrolmen given a powerful Lens to mete out interplanetary justice.

2000 AD - A weekly anthology of comics published in the UK, including the tales of Judge Dredd, Strontium Dog and many more.

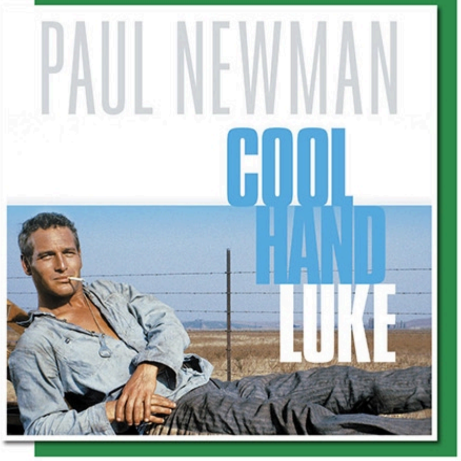


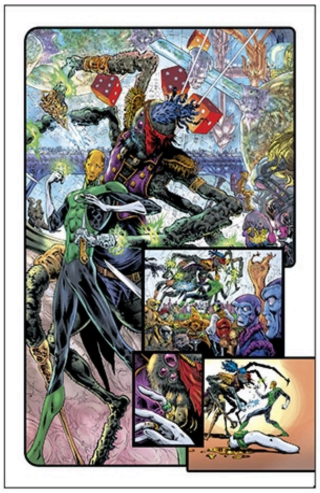
BADLANDS - A 1973 film directed by Terrence Malick that stars Martin Sheen, Sissy Spacek and some beautiful shots of the American countryside.

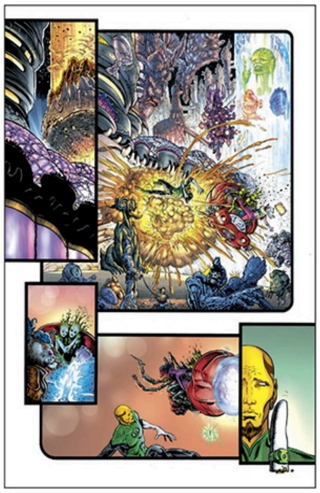
PAUL NEWMAN - Much like Hal Jordan co-creator and legendary Silver Age artist Gil Kane, Morrison and Sharp want to return some of the swagger the character shares with classic late-'60s and early 1970s' Paul Newman characters in films such as Cool Hand Luke (1967), Butch Cassidy and the Sundance Kid (1969) and The Sting (1973).

ROGER DEAN - A self-proclaimed landscape painter known for his work visualizing impossible worlds for the fantastical album covers of bands like Yes and Asia.

GERRY ANDERSON - British creator of "Supermarionation" series such as Thunderbirds, who had a penchant for bright colors and Atom Age takes on sci-fi technology.







SHARP: Yes, it's quite nice. There're little subtle things, like we've got one of the other Green Lanterns, he manifests a monocle and it's just hovering in front of him. But there's no link to the ring, it's just there. And there's a severed finger that's flying around with the ring, too. There're new ways of thinking about how this can work.

How does that back-and-forth of mapping out the story work between you two? How much of it is in the scripts, and how much have you talked about beforehand?

MORRISON: We talked a little bit, but not enough. I know how good [Liam] is and I know what he can do, and the scripts are tailored toward that. It's very much a collaboration, and I can let go and let him do things, and when I see the artwork I can slightly change dialogue, or change descriptions. It's a been a kind of back-and-forth. But having spoken about it, we both pretty much agree how we want the book to be. And so far it's really been working out, and we've only just started, you know, so I'm kind of excited to see when we're round about issues three and four, and it's really kicking in.

SHARP: There's just so much scope! When we start to scratch the surface, there's a hell of a lot to sort of take on board, and you're just trying to capture it all. There was a joy in Grant's scripts when they came in—just a glee about this universe that he's creating, that he's back in again, and all of the things that we mentioned earlier about our particular loves and references from the past and all of that. I'm just sort of reading it, and I think panel two on page two was something like three pages long. It was like, "I'll try to get it all in." I think I got most of it.

MORRISON: It was like this with BATMAN, we've really been digging into the DC archive and trying to find every single alien race that's ever been—since the 1940s right up to now. So it's kind of nuts. If people are into spotting Easter eggs, there're dozens of them. Every kind of character you see on the gambling planet in issue one relates back to some other issue or appearance.

SHARP: There's been a lot of research and doing slightly subtle twists on all of it. But like Grant's said all along as well, let's not go from the more recent iterations of some of these characters, let's go right back to the early ones and then do a slight twist from that.

MORRISON: And just to create a whole DC sci-fi universe that, even if you pick up a comic from 1956, there's an alien that's just appeared in GREEN LANTERN! So I think it kind of feels that the whole universe is way more coherent than it actually is.

SHARP: It's fun!

MORRISON: We're doing a bunch of different villains who have connections to Green Lantern lore. We have a character who is connected to the DC lineage of cosmic vampires like Starbreaker and the Sun-Eaters from the Legion of Super-Heroes lore. We're bringing in a lot of different stuff. We're trying to combine new stuff with old stuff so that it just feels like a big, lived-in universe, where a lot of concepts that you might not have thought were even connected bind together.

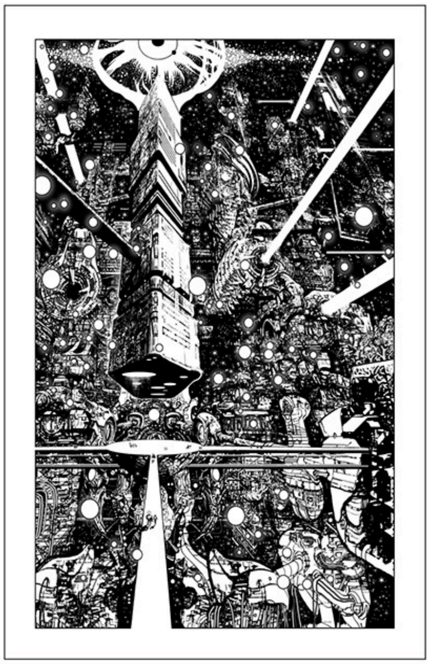
SHARP: There're definitely some interesting characters along the way–the vampire character, she's great, I'm really looking forward to...oh God, I nearly said "getting my teeth into her."
MORRISON: Yeah, you can say that. "Fangs for the memory," let's just keep going.

I'll bite into a different question: With the 12 issues of "Season 1" already planned out, are things already buzzing in your head for Season 2?
MORRISON: Yeah, completely. I can't help myself, so I've got Season 2 mapped out as well. But we'll wait and see. We're just starting out, but once I start thinking about stories, the stories put out roots and they won't stop growing. I've got a ton of great ideas for the next bunch, but I think the important thing is to get through this lot, and we've got some really big ideas for this, so I think people will be interested to see.
SHARP: Just in terms of the scale of everything, even the way I've approached it because so much of what I've been doing over the last couple of years has been more fantasy, and to switch to sci-fi is a lot of fun. But it also keeps it really interesting because every issue's got so much in it, and it just moves around so quickly.

And the way that comics have moved, and the way that the coloring has evolved, and all of that, I'm able to do things with spaceships and cosmic environments that perhaps you wouldn't have been able to do even 10 years ago.
MORRISON: I'm deliberately pushing Liam. He's a great artist, so I can tell him to draw almost anything and say, "Yeah, go and look at this Roger Dean book from the 1970s and make a landscape that's kind of like that, meets Gerry Anderson, meets...you know."
SHARP: There's issue two. That sci-fi city. That was like, "I've got to make this count."
MORRISON: Yeah, the best city! The best sci-fi city ever in a comic: I think you win that prize.
SHARP: Thank you. I've got to top it later on now, I'm sure. Every time you send off a new script, it's a new explosion of energy. I'll read the script and suddenly bound back to life again.
MORRISON: We've got a lot of stuff coming up, yeah. We've got Green Lantern and Green Arrow meeting up again in a story that's very, very relevant. And the Green Lanterns of the Multiverse are going to show up. So there's a lot of big stuff coming, but it's the day-to-day life of a space cop. This isn't about apocalyptic, existential, universe-ending threats. It's about doing your job every day in the galactic sphere.

It's great to have the scope of this book, where you can go to any kind of world, any planet. It's so wide-open, it's so much fun, and there's so much opportunity for being creative. The sheer amount of detail and everything in the background that Liam's doing, again I don't think there's much like it outside French graphic novels. This is work that you can sit for hours just poring over and finding more and more details in the background. And I think with the price of comics these days, the more of an experience we can give the reader, the better. ■

> "There's just so much scope! When we start to scratch the surface, there's a hell of a lot to sort of take on board, and you're just trying to capture it all."
> –LIAM SHARP



FOIL FAVES

DC Comics CCO & Publisher Jim Lee picks his favorite images from October's cover art event

Jim Lee doesn't like to play favorites.

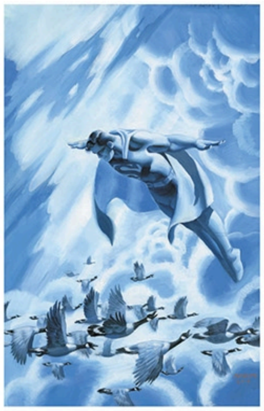
But when it comes to art, it isn't tough to get the superstar artist and DC executive to provide an opinion.

In October, almost 30 books–from ACTION COMICS to WONDER WOMAN–receive a special foil-enhanced treatment as well as a limited color palette to allow a special focus on the heroes and villains of the DC Universe.

While all the books' covers are visually striking, the DC publisher and chief creative officer sat down and picked the five that he thought utilized the treatment best...

◀ **WONDER WOMAN #56** BY YASMINE PUTRI

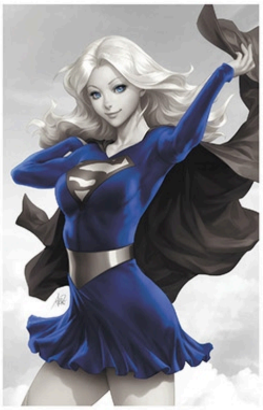
"I love the dramatic angle, the power and the physique of this image–just the way that the red in the cape and then the blood on the brace pops," says Lee. "There's also the way she uses the glow and the highlights, and the way the foil enhances the glow of the metal and the highlights of the flesh, of her skin, is just incredible."



ACTION COMICS #1004

BY STEVE RUDE

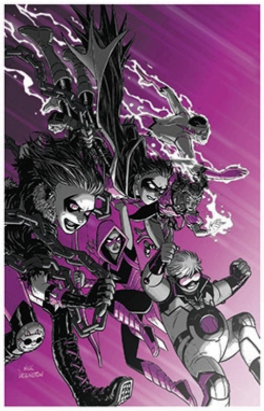
"First off, the imagery of it is just something I've never seen before, and I've seen a lot of Superman covers," explains the artist. "And then again, obviously the very religious gesture, the pose that Superman has, the fact that he's sort of descending from the heavens. Also, the light source is enhanced by the foil effect to really make this a very transcendent image."



SUPERGIRL #23

BY STANLEY "ARTGERM" LAU

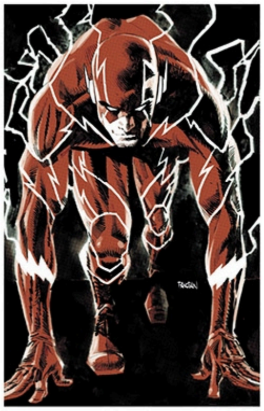
"Stanley brings a real luminescence to his figure work," says Lee. "The characters glow from within already. You see it in the skin. You see it in the eyes. You see it in the hair. You see it in the backgrounds. And having the foil just enhances what Stanley so naturally brings out through his painterly instincts. His covers really capture the joy of the characters, and I think the fans really respond to that."



TEEN TITANS #23

BY NICK DERINGTON

"Teen books are tough because you have to impart a different personality and look for every character, and Nick has basically done that in this composition of the Teen Titans," compliments the publisher. "Each character is essentially in action, in motion, in character. Again, there's limited foil effects. Even though it's limited in palette, with the foil effect, you get a really ethereal, otherworldly effect that is just very striking."



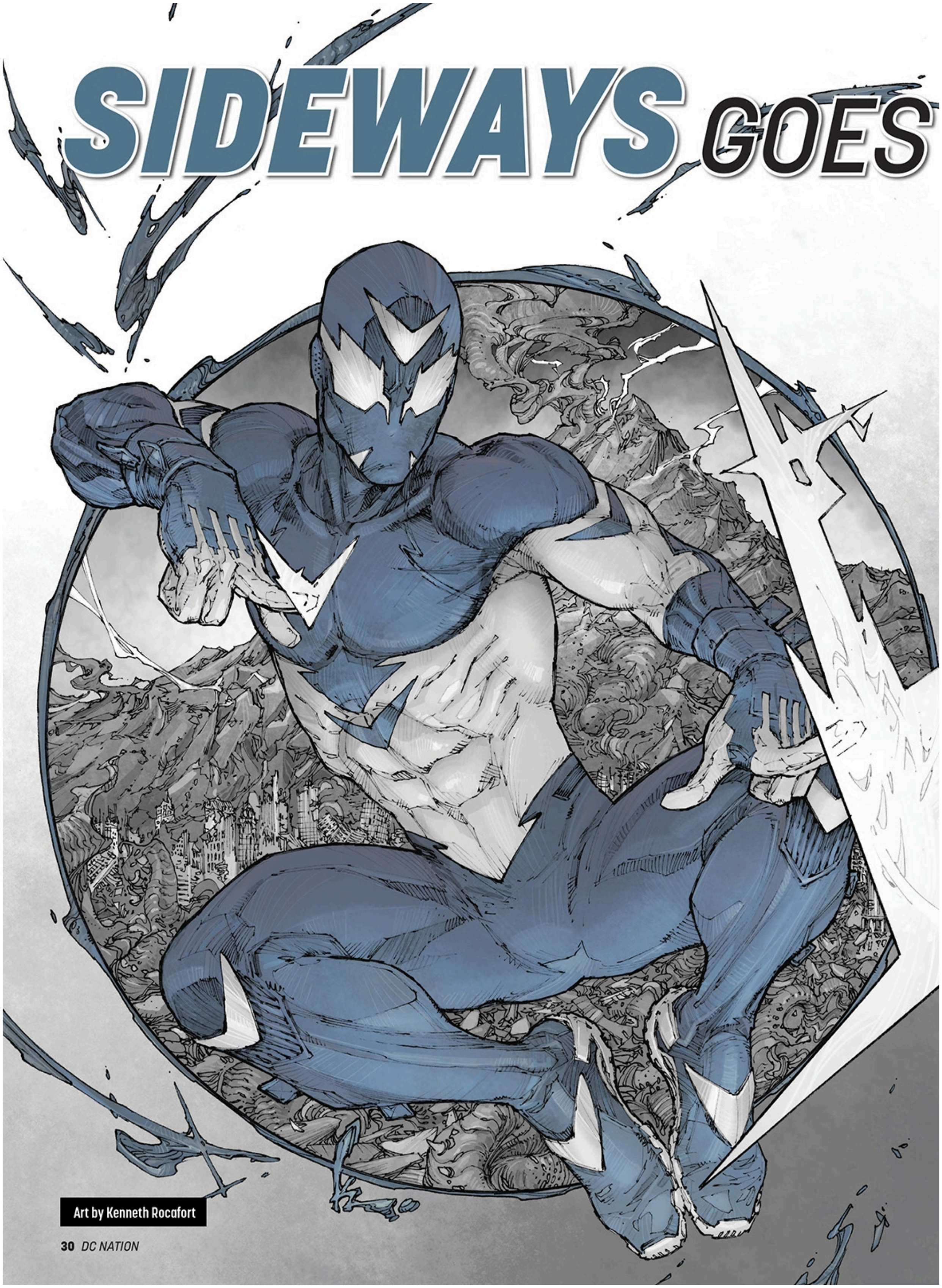
THE FLASH #56

BY DAN PANOSIAN

"It's super simple, with the red and black, and uses the foil very sparingly to bring out the electrical effect," comments Lee. "It's a very clever use of the foil where the limited use of it makes it stand out that much more." ■

FOR A COMPLETE LIST OF OCTOBER'S FOIL COVERS, **TURN TO PAGE 47.**

SIDEWAYS GOES



Art by Kenneth Rocafort

UPSIDE DOWN

The dimension-hopping daredevil detours to the Dark Multiverse to discover distorted versions of DC's oddest oddities

By Allyson Gronowitz

Kenneth Rocafort

There will be no homecoming for Sideways when he returns to the Dark Multiverse.

Instead, when SIDEWAYS #7 hits stores on August 8, only weirdness awaits.

"I wanted Sideways to go back to the Dark Multiverse for no other reason than to have some fun with it," explains DC publisher and SIDEWAYS writer Dan DiDio, who created the series with artist Kenneth Rocafort. "All at Sideways' expense, of course. I've wanted to do something like this for a very long time, and I have to say the results surprised even me!"

It wasn't long ago that high school student Derek James tumbled through an interdimensional rift into the Dark Multiverse, granting him the ability to create interdimensional doorways of his own. And for Sideways, things have gone...well, sideways ever since.

In his latest adventure, Derek must push past a profound personal tragedy (issue #6) and join forces with the Seven Soldiers of Victory to find their comrade the Manhattan Guardian, who has disappeared within the Dark Multiverse. Once there, Sideways encounters some of the oddest misfit characters in DC history.

"Sideways comes across what I call 'the Island of Misfit Supermen,' which is basically a place in the Dark Multiverse that is unaffected by its constant creation and destruction," explains DiDio. "When it came to characters like Porcupine Jimmy Olsen or Big Brain Lois Lane, I gave the initial designs over to Kenneth, and he ran with them, pushing them in the most amazing directions possible."

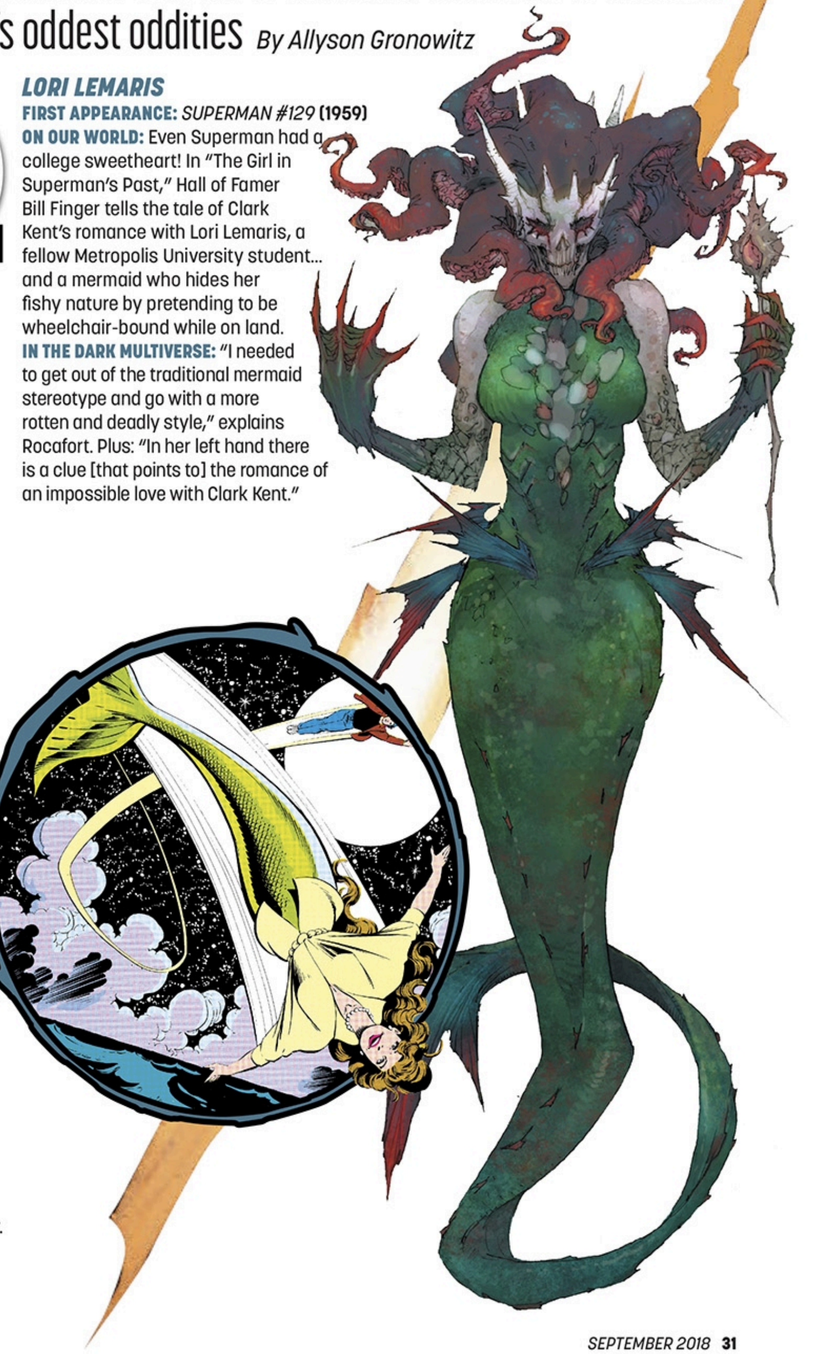
We reached out to artist Rocafort through an interdimensional portal to get his thoughts on taking forgotten Silver Age characters...and warping them even further.

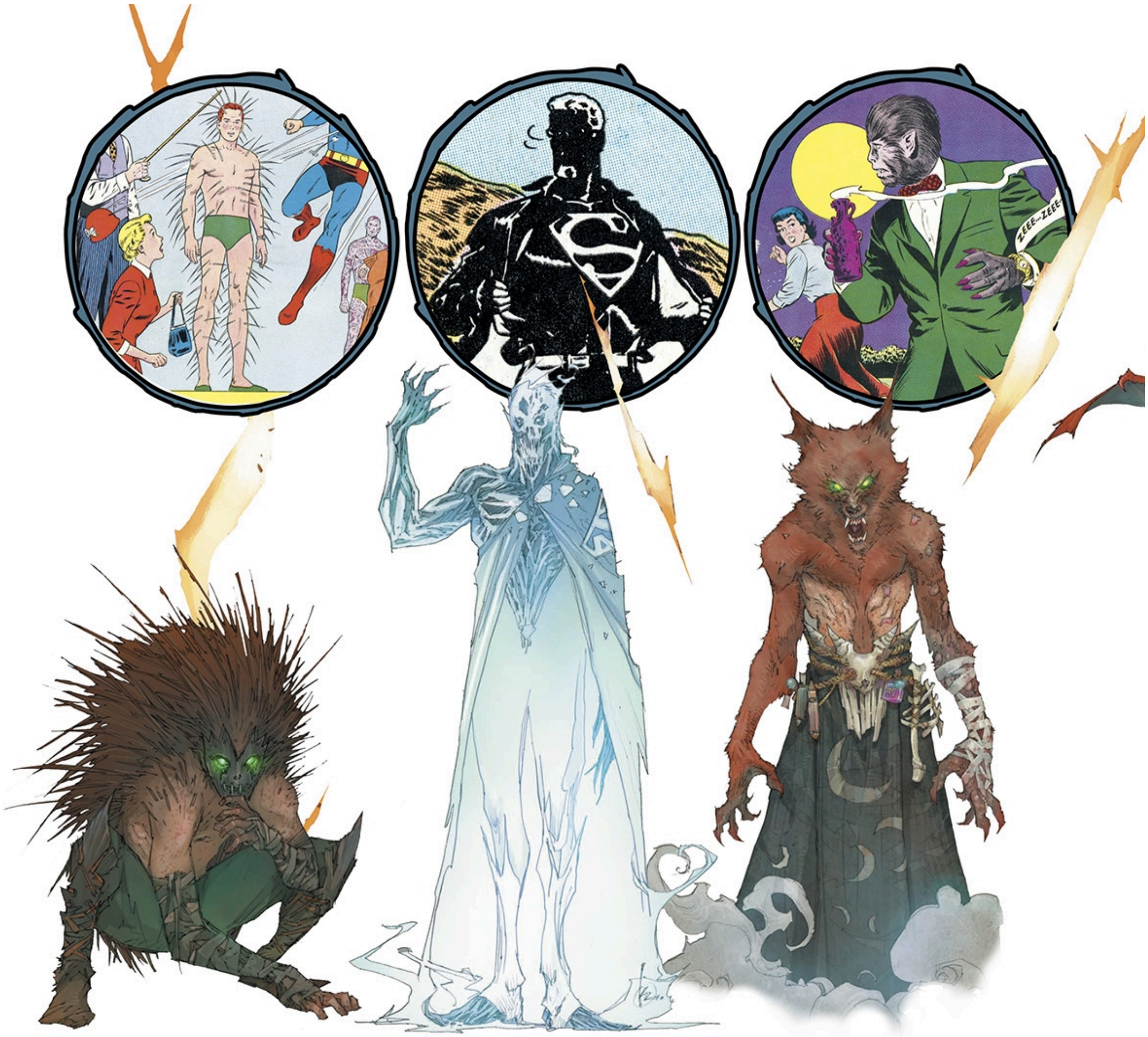
LORI LEMARIS

FIRST APPEARANCE: *SUPERMAN #129* **(1959)**

ON OUR WORLD: Even Superman had a college sweetheart! In "The Girl in Superman's Past," Hall of Famer Bill Finger tells the tale of Clark Kent's romance with Lori Lemaris, a fellow Metropolis University student... and a mermaid who hides her fishy nature by pretending to be wheelchair-bound while on land.

IN THE DARK MULTIVERSE: "I needed to get out of the traditional mermaid stereotype and go with a more rotten and deadly style," explains Rocafort. Plus: "In her left hand there is a clue [that points to] the romance of an impossible love with Clark Kent."





PORCUPINE JIMMY OLSEN

FIRST APPEARANCE: *SUPERMAN'S PAL, JIMMY OLSEN #65* **(1962)**

ON OUR WORLD: In "The Human Porcupine," written by Superman co-creator Jerry Siegel, Jimmy Olsen is transformed into a particularly prickly creature after he snubs the romantic advances of the fifth-dimensional Miss Gsptlsnz. Jimmy eventually pinpoints a solution, and the Human Porcupine becomes but a thing of the past.

IN THE DARK MULTIVERSE: "In this case, the automatic defense system—the spikes [on Jimmy's back]—covers up an unreachable core of mental conflicts," Rocafort says.

NEGATIVE SUPERMAN

FIRST APPEARANCE: *WORLD'S FINEST COMICS #126* **(1962)**

ON OUR WORLD: Lex Luthor's molecular disruptor merges with a laboratory-made neutron-splitting device, and that cosmic combination, when aimed at Superman, creates a doppelgänger who is the complete inverse of the Big Blue Boy Scout we know and love. The so-called Negative Superman is only vanquished when he is absorbed by the Man of Steel himself.

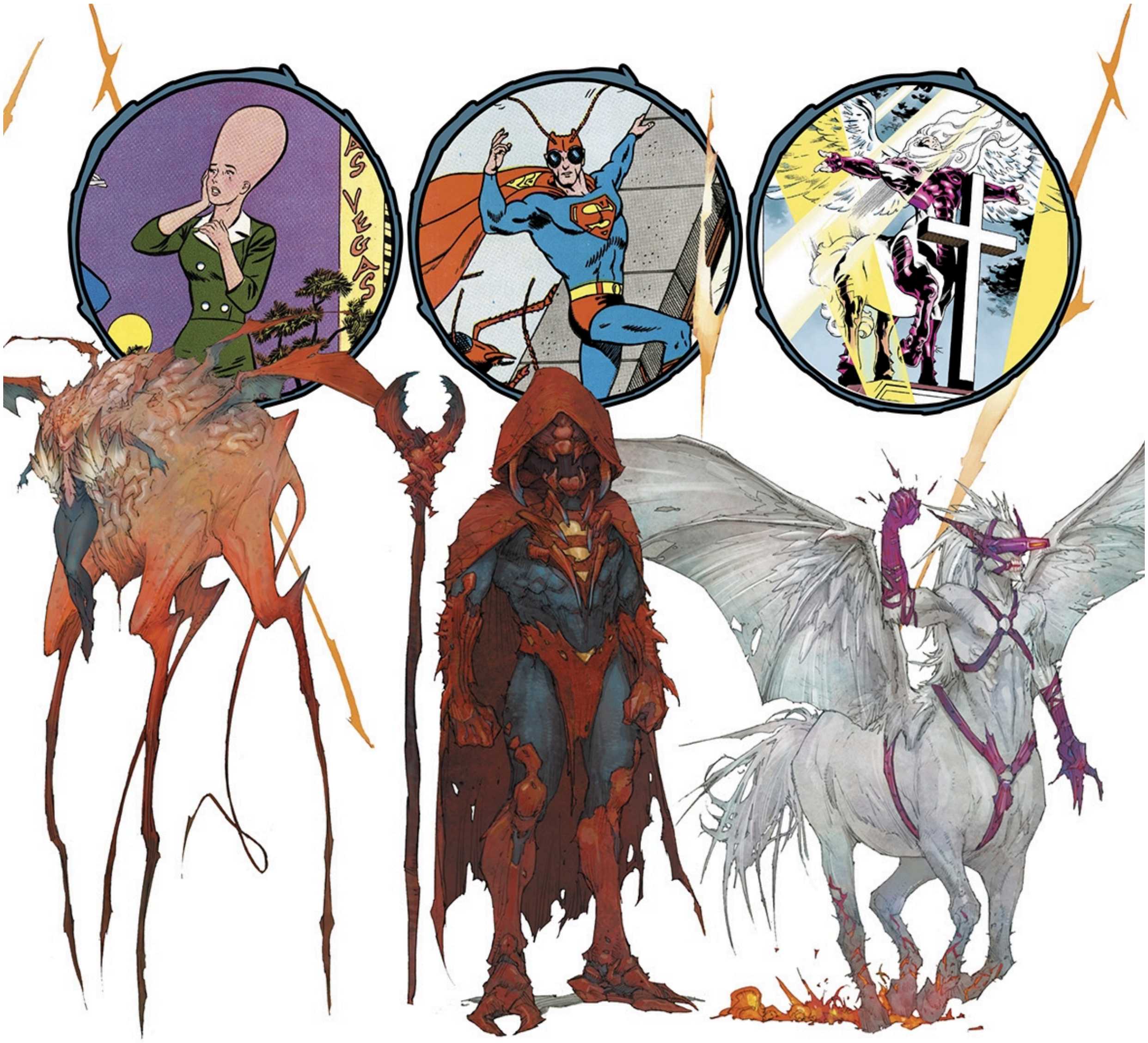
IN THE DARK MULTIVERSE: "Since Superman gives us a sense of security, hope and refuge," Rocafort says, "this one is the total opposite. More than just negative colors, Negative Superman's body composition is also unstable. And the inverted 'S' symbolizes a blasphemous act against what Superman is all about."

WEREWOLF JIMMY OLSEN

FIRST APPEARANCE: *SUPERMAN'S PAL, JIMMY OLSEN #44* **(1960)**

ON OUR WORLD: Jimmy Olsen gets up to more shape-shifting shenanigans in "The Wolf-Man of Metropolis." After drinking a magic potion that turns him into a werewolf, Jimmy needs a kiss from "a pretty girl" to reverse the curse. Fortunately, Superman is able to pull in a ringer (in the form of a disguised Supergirl) to help out his pal.

IN THE DARK MULTIVERSE: "We remember him in the 'glabro' ('wolf-man') stage," says Rocafort, "but now we need something more aggressive, getting to the 'crinos' ('war-wolf') stage of losing his humanity."



SUPER BRAIN LOIS LANE

FIRST APPEARANCE: *SUPERMAN'S GIRL FRIEND, LOIS LANE #27* **(1961)**

ON OUR WORLD: Intrepid reporter Lois Lane has a pretty good head on her shoulders, which is why she volunteers to add her knowledge to a "brain bank" for humankind. But when the switch is reversed, all of humankind's knowledge flows into her brain instead, and Lois ends up walking around for a while with a giant cranium.

IN THE DARK MULTIVERSE: "I'm going for a huge twist of proportions here," Rocafort says. "Lois' body is only a small [aspect] of an abominable, aberrant brain creature."

RED ANT SUPERMAN

FIRST APPEARANCE: *ACTION COMICS #296* **(1963)**

ON OUR WORLD: A colony of giant ants from a planet decimated by nuclear war arrives on Earth, so naturally, Superman uses Red Kryptonite to give himself an ant head so that he can communicate with them. Superman's super-ant visage is not permanent...but it could be, Superman warns us, if we don't avoid an atomic war!

IN THE DARK MULTIVERSE: "I let the Red Kryptonite [consume] Superman in the Dark Multiverse," Rocafort explains. "The result is an evil manifestation with a 'buzz buzz' attitude."

COMET CENTAUR

FIRST APPEARANCE: *ADVENTURE COMICS #293* **(1962)**

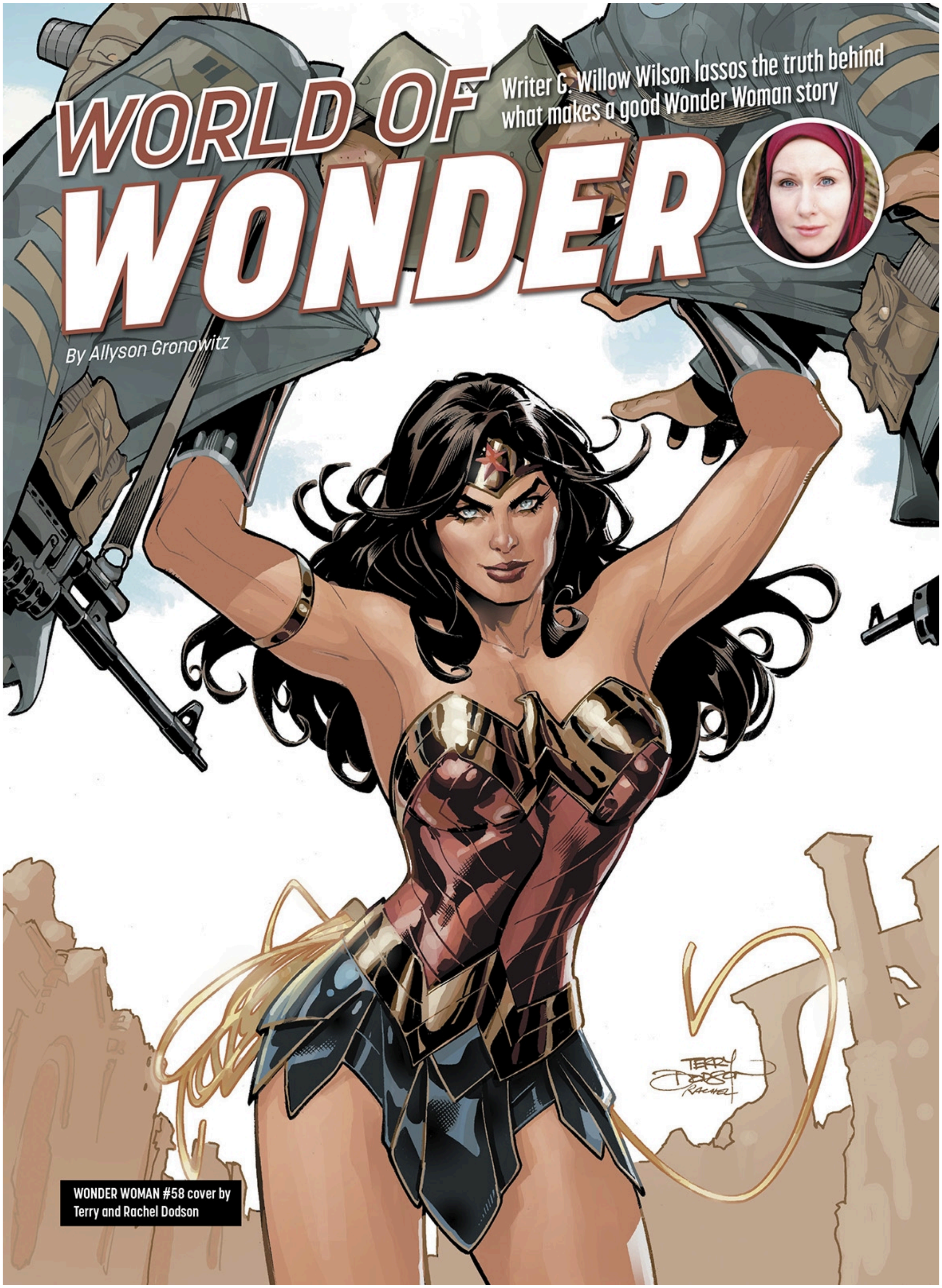
ON OUR WORLD: Comet was originally conceived as a centaur from ancient Greece who was turned into a super-powered horse when a witch's spell went awry, and who later adopted the human identity of rodeo star "Bronco Bill." In SUPERGIRL #14 (1997), Comet appears as the merged identity of jockey Andrew Jones and stand-up comic Andrea Martinez–male as a centaur, female as a human and a bona fide Angel of Love.

IN THE DARK MULTIVERSE: "For this concept," says Rocafort, "I chose to divert attention from Greek mythology to get at something more grotesque and terrifying, while still using the colors of the original Comet centaur." ■

WORLD OF WONDER

Writer G. Willow Wilson lassos the truth behind what makes a good Wonder Woman story

By Allyson Gronowitz


TERRY DODSON RACHEL

WONDER WOMAN #58 cover by Terry and Rachel Dodson

Even after 77 years, Wonder Woman still holds the power to inspire and excite the world, from readers of the comic to fans of the character's 2017 big-screen blowout.

New writer G. Willow Wilson (Ms. Marvel), plans to embrace that power to both honor the Amazon's history and pull the characters forward into a new, always-changing world.

The Eisner nominee takes over writing duties on WONDER WOMAN #58 in November, teaming with artist Cary Nord for the monthly series.

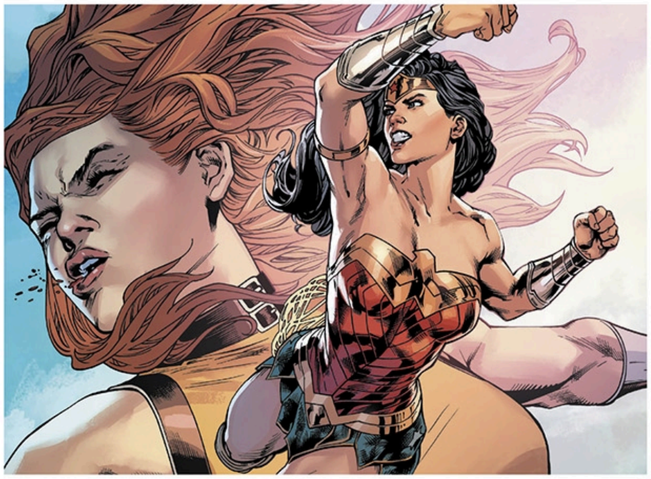
"What makes this character unique is the way that she as a symbol has achieved a kind of universality," says the 35-year-old writer. "Even if you're not familiar with the story, you know what she stands for and you know her name. There's a real power in that."

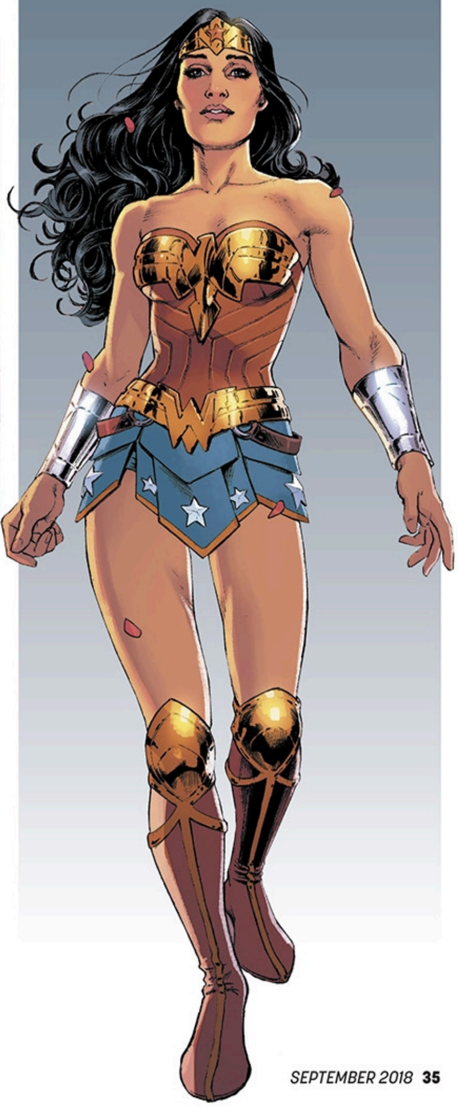
Starting with the November 14 issue, Wilson takes the reins and steers the character in a new direction, while also remaining true to the heart of where Diana comes from and her earlier stories.

"What's really challenging–and also a bit scary for me–is to honor the legacy but also carry that character forward into the 21st century," Wilson says. "Because in order to stay relevant and to remain universal, the characters have to grow, they have to change, and they have to evolve with the times."

How exactly does Wilson plan on carrying out this Amazonian task? By incorporating several key elements that make up a good Wonder Woman story.

> "I think that Wonder Woman has come full circle, because many of the pressing issues that we were facing in the aftermath of World War II are very much back in our national conversation."
>
> –G. WILLOW WILSON





MORE THAN A ONE-PUNCH WOMAN

Writing a compelling Wonder Woman story often involves finding an antagonist who can hold his or her own against the Amazon Warrior. "Like Superman, she's so powerful that it's difficult to find a bad guy or a scary situation that feels like a legitimate threat," Wilson explains. "[You need] something that she can't just punch her way out of."

BACK TO THE BEGINNING

Delving into Wonder Woman comics both old and new, Wilson became intrigued by the way the character interacts with American politics and culture across the decades.

"When I go back and look at some of the very oldest Wonder Woman comics, the ones from the late 1940s, I can see real resonance and similarities to many of the discussions that we're having as a culture today," Wilson points out. "I think that Wonder Woman has, at this point, come full circle, because many of the pressing issues that we were facing in the aftermath of World War II are very much back in our national conversation."

Wilson observes that in the late '80s and early '90s, Wonder Woman stories were themed more as "escapist high fantasy," reflecting a desire for something apolitical. "And now," Wilson says, "it seems that she's going back to her origins, in which she was quite [insistent] about her vision for what she thinks the world should look like."

AMAZONIAN INFLUENCES

G. Willow Wilson begins her own highly anticipated take on the beloved Amazonian princess in November's WONDER WOMAN #58, but she has nothing but praise for the previous WONDER WOMAN writers. "I really want to honor what all those creative teams have built over the past decade or so," Wilson says. "I've approached it very much in a 'take the baton and run' way."

Here are Wilson's thoughts on why you should check out some of her predecessors' WONDER WOMAN runs.

WONDER WOMAN #1-25

BY GREG RUCKA

"The run that I go back to most often when it comes to Wonder Woman is Greg Rucka's stint on the series, which I thought was incredible. There was that delicate balance between the character beats–discovering who this character is on an emotional and interior level–and the epic action set pieces, all while asking the big question of: What does it mean to be Wonder Woman?"

WONDER WOMAN #14-44

BY GAIL SIMONE

"I love Gail Simone's run as well. What she does so uniquely is bring both drama and humor, not just to Wonder Woman but to all of her characters, so that it almost becomes something Shakespearean–on one page you're laughing, and on the next page you're, like, rethinking all of your life choices!"

WONDER WOMAN #31-50

BY JAMES ROBINSON

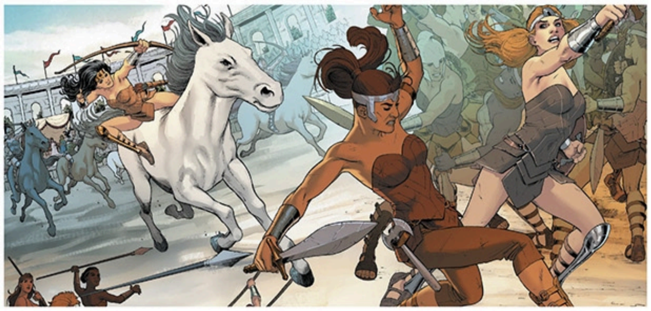
"I've been reading and enjoying the [James] Robinson run. It's so enjoyable on a purely genre level, [in that it] lets you escape into another reality. It really hits that high-fantasy soft spot for me." ■

NEW DAY IN AN OLD TOWN

In her Wonder Woman arc, Wilson hearkens back to many classic Wonder Woman themes and foes. But she also wants to focus on making Diana's story feel fresh.

"What it is to me is taking something that already works really well–Wonder Woman has had some great antagonists in the past–and putting a twist on them that we haven't seen before," Wilson explains. "And that's how you make an old story new again while remaining true to that classic Wonder Woman story that draws us back to the character decade after decade.

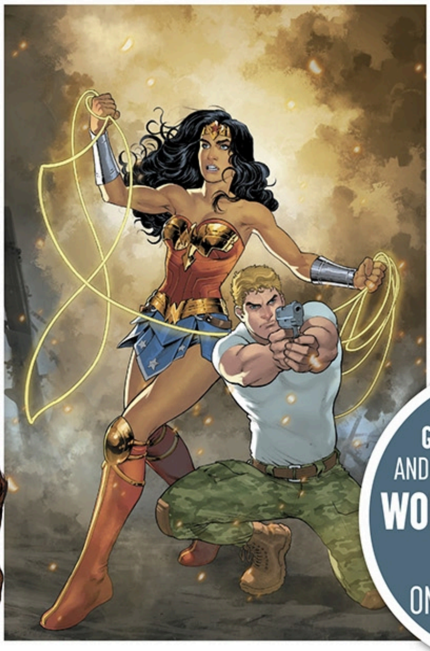
"When it makes us consider something from our own lives and makes us try to define in our own way what our values are, that's a hallmark of a good story."



HUMAN OR GODDESS?

Whether forged from clay or born from gods, Wonder Woman has always been set apart from regular citizens of Earth. As Wilson puts it: "Some depictions of Wonder Woman show her as being quite remote, quite unapproachable and very much a goddess, in the sense that we think of goddesses as stone statues who bear little resemblance to ordinary, mortal human beings."

And yet, Diana lives among humans and is therefore shaped by "emotional forces that are very familiar to us as mere mortals." Wilson insists that a Wonder Woman writer must ask: "What makes us human? Is it those feelings? Is it the fact that we're going to die?" And where does an immortal goddess with superpowers fit in?



DUDE IN DISTRESS

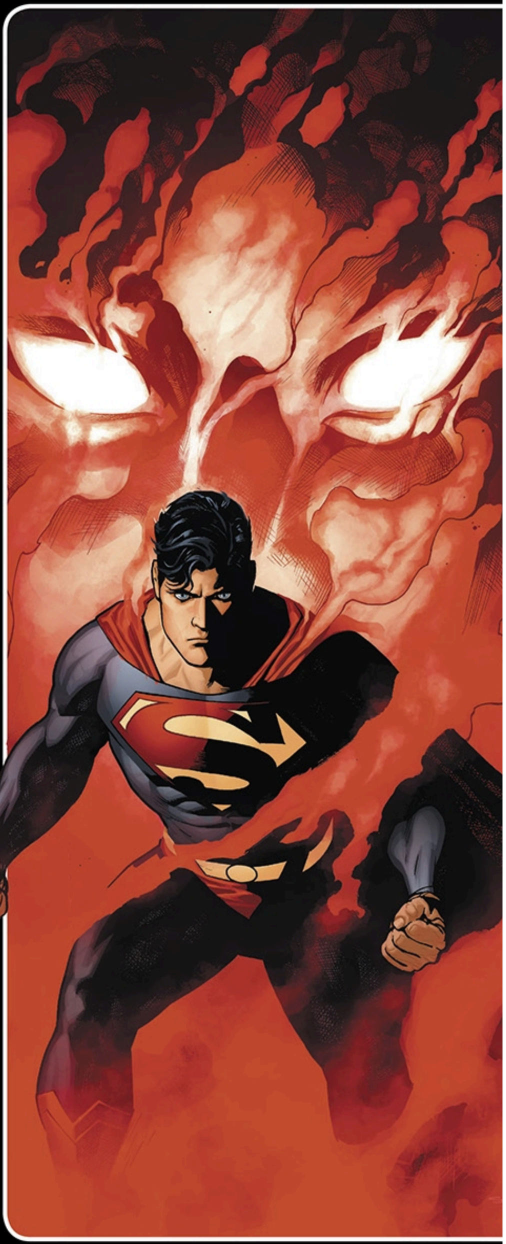
Meanwhile, what kind of a Wonder Woman story would it be if Diana weren't playing the hero for a certain someone? Wilson tells us that her Wonder Woman arc opens up with a prototypical Wonder Woman scenario. Namely: "Steve Trevor gets in trouble and she's gotta go save his butt!" ■

G. WILLOW WILSON
AND **CARY NORD** BEGIN ON
WONDER WOMAN #58
ON **NOVEMBER 14!**

METROPOLIS MYSTERIES

Counting down a quartet of crime-riddled questions in writer Brian Michael Bendis' ACTION COMICS

There are two monthly titles in the DC Universe starring the Man of Steel. Each delivers big superhero action but with different flavors. SUPERMAN is the more cosmic of the two books (Superman in space! Superman in the Phantom Zone! You get the idea), while ACTION COMICS delves more into Clark Kent, his life and the city he calls home. But don't let that fool you: ACTION COMICS is bursting with mysteries and deadly secrets that will challenge both Superman AND Clark Kent. See, while Superman was flying high above the Metropolis skyline, maybe someone should have been paying attention to what was going on in the streets below…



WHY'S LOIS LANE ACTING SO SHADY?

THE DIRT: After taking her son Jon into space at the behest of her father-in-law Jor-El, Lois returned to Earth…alone. Why? Where's Jon? And why hasn't she contacted her husband Superman to let him know she's back?

COMING CLEAN: "Lois Lane has, through her work, discovered some secrets about the DC Universe she doesn't know what to do with," explains Bendis. "She doesn't even know if telling Clark is the right thing to do–not from a trust point of view, but because the information might be that dangerous. This has altered her behavior."

Look for answers in October's ACTION COMICS #1004, when Superman tracks down his wife in Chicago.

WHEN WILL THE NEW OWNERS OF THE DAILY PLANET BE REVEALED?

THE DIRT: Even editor-in-chief Perry White and top reporter Clark Kent are in the dark about who bought the most famous newspaper in comics.

COMING CLEAN: "One of the big threads of ACTION COMICS is journalism in the modern day, and as people who are paying attention know, who owns those outlets and what their agenda is are a big topic of our society," says Bendis. "So the new owner of the Daily Planet will definitely have an agenda, and will definitely affect the lives of the paper's crew going forward."

The new owner is revealed in December's ACTION COMICS #1006.

WHO'S RUNNING THE INVISIBLE MAFIA IN METROPOLIS?

THE DIRT: It's an organization so vast and secret, even Superman's never suspected they exist. So who's clever enough to outthink the Man of Tomorrow and run an organized crime family right under his nose?

COMING CLEAN: "It speaks to–and I think people have gotten this already from the DC NATION #0 story–that there's an underpinning of history in Metropolis," teases Bendis. "Superman is a legacy character with a legacy behind him. Who is buying the Planet, who the Red Cloud is, who is behind the invisible mafia…all of these things speak to the history of Metropolis and what Superman has meant to it."

The new (to you and Superman, anyway) Metropolis mob boss gets revealed in December's ACTION COMICS #1006.

WHO–OR WHAT–IS THE ASSASSIN "RED CLOUD"?

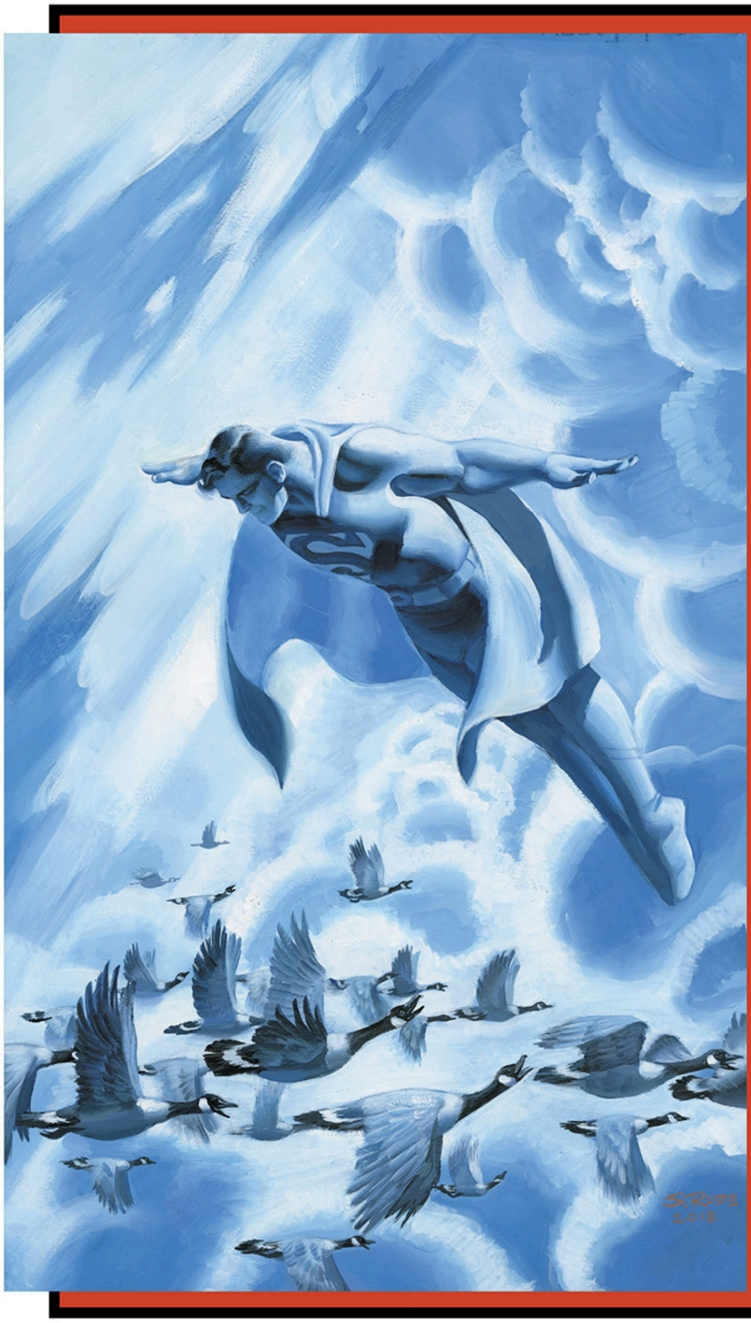
THE DIRT: The enforcer for a highly secretive criminal organization in Metropolis, the Red Cloud's true identity will be revealed–and it's someone Superman already knows.

COMING CLEAN: "You rarely get to do it–a villain goes up against a hero and then discovers, 'Oh my God, I'm a Superman-level villain!' Like, how do you find out you're a Superman-level villain unless you try?" questions the writer. "Other than the Parasite, I can't remember seeing someone actually try. It's a street fight–and it doesn't go well for Superman."

The Red Cloud's identity is revealed in November's ACTION COMICS #1005. ■

DIRECT CURRENTS

Your all-encompassing look at the DC Universe for October 2018



BOOK TO WATCH

ACTION COMICS #1004 (Oct. 24)

Lois Lane returns!

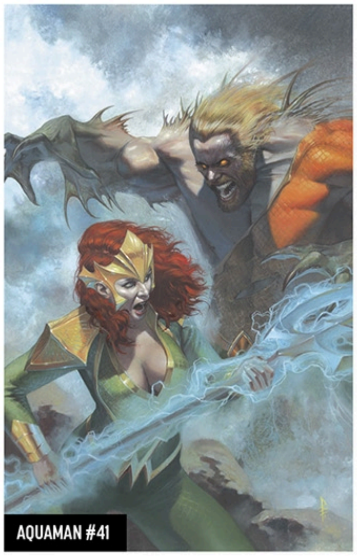
But the reappearance of the world's finest reporter raises more questions than it answers. What happened on Lois and Jon's magical mystery tour through space, and why isn't Jon back as well? Why didn't Lois contact Superman when she returned–is it because she no longer loves Clark Kent?

Just the opposite, insists ACTION COMICS writer Brian Michael Bendis. "The relationship between Lois and Clark is one of my favorites in the history of all literature," Bendis says. "I absolutely love them. It's why I'm here!"

Lois and Clark's marriage gets the spotlight in this milestone issue of ACTION COMICS, illustrated to romantic perfection by Ryan Sook. Bendis sees it as both a celebration of what makes this dynamic duo so iconic and as a reimagining of what their relationship will be going forward.

"To me, this book is the landmark of what their status quo will be from now on," Bendis explains. "I want to illuminate what's special about them. They are not a traditional couple, they're not traditional parents, and they don't have a traditional child. Why they're trying to live a traditional life when they're not traditional people is a question Lois has now asked herself, and that will be answered in #1004." ■

Brian Michael Bendis (w), Ryan Sook (a), Steve Rude (c)


AQUAMAN #41

ADVENTURES OF THE SUPER SONS #3 (OCT. 3)

The Super Sons find themselves tumbling through space and time without so much as a GPS to guide them! Having battled the intergalactic group of teen hoodlums known as the Gang, Superboy and Robin barely escape. However, they do end up having a shootout with gunslingers on a Western-like world before engaging in a swordfight to save a princess on a medieval-like planet.
Peter J. Tomasi (w), Carlo Barberi and Art Thibert (a), Dan Mora (c)

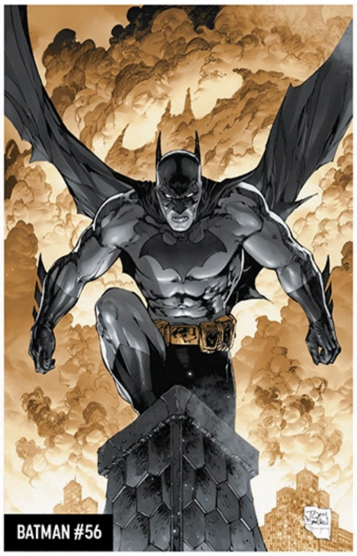
AQUAMAN #41 (OCT. 17)

From the pages of JUSTICE LEAGUE, the road to "Drowned Earth" starts here!

Aquaman is missing—and the world has gone to hell! With Arthur imprisoned by Black Manta, Queen Mera is left to deal with the arrival of an alien armada aiming to punish the Earth for the sins of Atlantis. As the cosmic tides begin to rise, Mera finds herself in a fight for her very life when the flood unleashes new horrors of the deep!
Dan Abnett (w), Lan Medina and Vicente Cifuentes (a), Riccardo Federici (c)

BATGIRL #28 (OCT. 24)

Even millennial superheroes are moving back in with their parents! While recovering from the injuries she suffered battling Grotesque, Barbara Gordon's been living with her police commissioner dad. To get Barbara out of her funk, Jim Gordon hires her to do some I.T. grunt work at the GCPD. Unfortunately, he just gave full security clearance to one of the best hackers on the planet!
Mairghread Scott (w), Paul Pelletier and Norm Rapmund (a), Julian Totino Tedesco (c)


BATMAN #56

BATMAN #56 (OCT. 3)

The Dark Knight's looking to drop both the hammer and sickle on the KGBeast, whose rampage across Gotham City takes a toll on Nightwing when he's injured in the fray. Blaming himself for his former ward's fate, Batman gets grimmer than usual—and vows to take the Russian assassin down like the Berlin Wall. Is even Gotham City ready for that much violence? The streets will run red like borscht if the Dark Knight gets his way against this Soviet scourge.
Tom King (w), Tony S. Daniel (a/c)

BATMAN #57 (OCT. 17)

The KGBeast isn't working alone. As the Cold War between Batman and the Russian killer heats up, Batman's nose for mystery gets to twitching when he suspects there's more to the KGBeast's attacks than he initially thought. Not only does this tie back to the court case Bruce Wayne sat on involving Mr. Freeze, there's another villainous Gotham ghoul in play—but who?
Tom King (w), Tony S. Daniel (a/c)

BATMAN BEYOND #25 (OCT. 24)

The dedication of a new building commemorating a special Wayne family event—the 100th birthday of Thomas Wayne—brings out all of Neo-Gotham's familiar faces, including one who was definitely not on the guest list. The Joker makes his long-awaited return to Neo-Gotham, and no one is safe! Will he strike at Batman, Robin, Commissioner Barbara Gordon or the original Caped Crusader himself, Bruce Wayne? Decades after his last fight with the Dark Knight, the Clown Prince of Crime

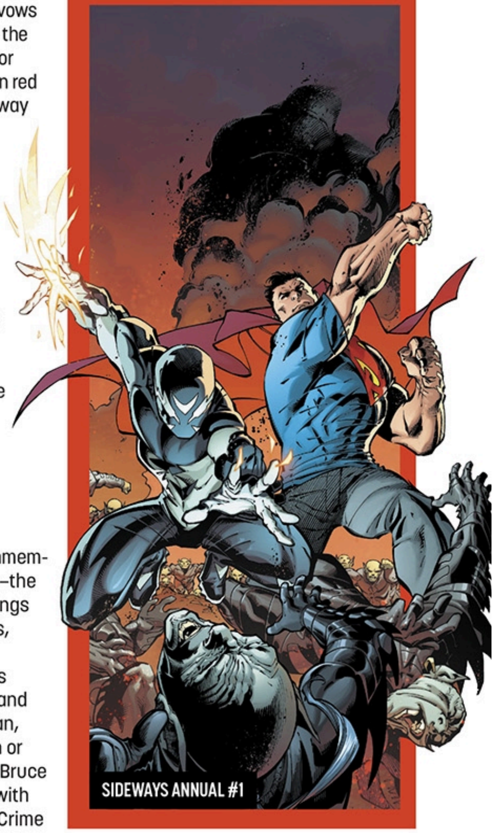
SIDEWAYS ANNUAL #1 (OCT. 31)

Deep in the Dark Multiverse and still reeling from the death of his mother, Sideways realizes that the whole "hero" thing is a lot more difficult—and a lot more important—than he expected. Fortunately, he has the Seven Soldiers to guide him. "Zatanna is taking him under her wing and giving him a sense of what it takes to be a superhero," says SIDEWAYS writer and DC publisher Dan DiDio. "It's the first time he's ever interacted with other heroes, so he's actually learning what it's like to be a hero."

DAN DIDIO

DiDio himself is thrilled to welcome a hero of his own along for the ride: original SEVEN SOLDIERS writer and DCU icon Grant Morrison, who's co-writing the SIDEWAYS ANNUAL.

"I've worked with Grant for almost all of the time I've been here at DC," DiDio enthuses. "I find him to be one of the true visionaries in comics." ■
Dan DiDio and Grant Morrison (w), Will Conrad and Ibraim Roberson (a), Andy Kubert and Sandra Hope (c)


SIDEWAYS ANNUAL #1

CURSED COMICS CAVALCADE #1

It's a Halloween horrorfest in the latest seasonal anthology from DC Comics! CURSED COMICS CAVALCADE #1 (on sale October 10) contains 10 all-new stories featuring your favorite DC characters in unforgettably spooky one-shots. In anticipation of the creepy chaos, we highlight five of our favorite tales from the upcoming special:

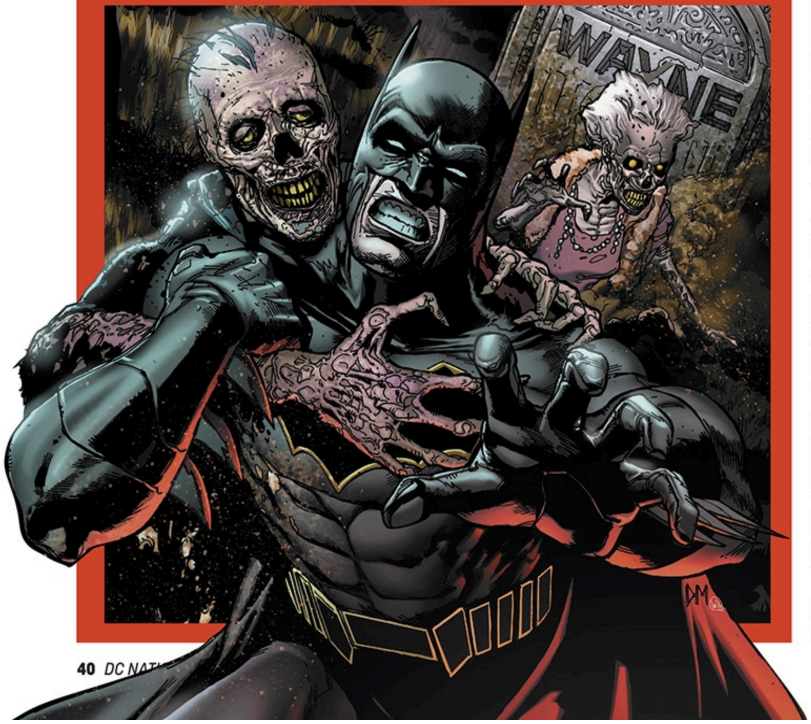
Guy Gardner in...LIFE SENTENCE Guy Gardner is enjoying a much-needed (and much-delayed) bit of R&R from his duties as a Green Lantern, when he is summoned away to stop an overcrowded prison facility from crashing into a nearby planet. But what seems like a standard Lantern mission turns ghostly, and Guy is forced to contend with the dark side of being a Lantern.
Kenny Porter and Riley Rossmo (w), Riley Rossmo (a)

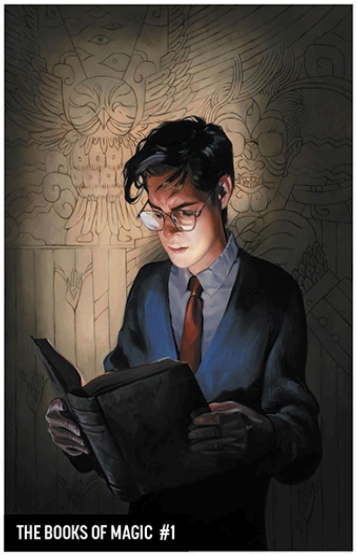
Swamp Thing in...THE SPREAD Veteran scribe Tim Seeley (GREEN LANTERNS) concocts a chemistry experiment gone wrong in "The Spread." Swamp Thing must intervene when a molecular biologist attempts to mix human and plant life...and the result threatens to consume not just her, but the entire natural order!
Tim Seeley (w), Kyle Hotz (a)

Zatanna in...HALLOWEEN HAYRIDE A teenage Zatanna is desperate to spend Halloween with her friends in Las Vegas, but her father, the great magician Zatara, has alternate plans. Confined to a county fair in a small Wisconsin town, Zatanna decides to use her magical talents to give a bullied girl a Halloween experience she'll never forget.
James Tynion IV (w), Mark Buckingham (a)

Batman in...GOREHOUND Holy horror story, Batman! From the terrifying mind of *It* screenwriter Gary Dauberman comes a tale darker than any of the alleyways in Gotham. There's a serial killer on the loose at Gotham Woods Camp, and it's up to Batman to stop the bloodthirsty Masked Maniac from claiming any more victims.
Gary Dauberman (w), Riccardo Federici (a)

Wonder Woman in...SIREN SONG Sirens lure men away from a small fishing village in Greece, and Wonder Woman takes the duplicitous promise of love personally. DC Talent Development Workshop alum Vita Ayala pits Diana against a dark mirror of herself, and artist Victor Ibanez serves up a seriously spooky and sinister take on Greek mythology's infamous sea creatures.
Vita Ayala (w), Victor Ibanez (a) ■




THE BOOKS OF MAGIC #1

returns home to take his city back once and for all.
Dan Jurgens (w), Cully Hamner (a), Viktor Kalvachev (c)

BATMAN SECRET FILES #1 (OCT. 31)

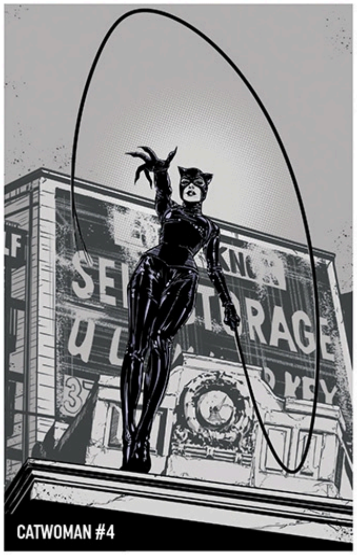
Delve into Batman's case histories and discover brand-new stories by some of comics' most exciting talents. The BATMAN team of Tom King and Mikel Janín provides a framing sequence, setting up our hand-picked teams of creators to take a look at Bat-mysteries past and present. The book features a bevy of Batman villains, including a look at how the Scarecrow's fear toxin affects the common man, and a special story written by Tom Taylor with art by Brad Walker that pairs the Dark Knight Detective with Detective Chimp.
Tom King, Jordie Bellaire, Ram V., Cheryl Lynn Eaton and Tom Taylor (w), Mikel Janín, Jorge Fornes, Elena Casagrande, Brad Walker and Jill Thompson (a), Mikel Janín (c)

THE BOOKS OF MAGIC #1 (OCT. 24)

Timothy Hunter may be destined to become the most powerful magician in the universe, but he's still a London teenager, and having magical abilities complicates things more than it helps. It's not like he can use magic to pass his exams, stop being bullied or convince his cute friend to date him. And while Tim's trying to live his life, there are cultists who want to kill him, believing his power will eventually corrupt him into becoming a merciless mage. Oh, and those are the good guys.
Kat Howard (w), Tom Fowler (a), Kai Carpenter (c)

CATWOMAN #4 (OCT. 3)

Things have gone from bad to worse for



CATWOMAN #4

Selina in Villa Hermosa. Her new city has taken away what little she was able to carry with her from Gotham, and her rap sheet offers scant protection when local crooks frame her for murdering two police officers. The law has caught up with her, and Catwoman is in the clink, giving her time to reflect on her life and all the things that led her to Villa Hermosa. Turns out she didn't choose the move randomly or just to get away from the Batman.
Joëlle Jones (w/c), Fernando Blanco (a)

THE CURSE OF BRIMSTONE #7 (OCT. 3)

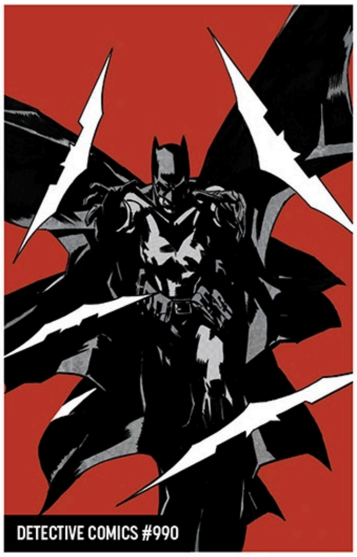
Early-warning sign you're about to get murdered: a mysterious, cursed ledger directs you to a small, eerie town filled with an unusual number of amputees, who all take a keen interest in you. That's what the cursed Joe and his sister Annie are up against when their ledger leads them to a town where strangers check in, but they don't check out.
Justin Jordan (w), Eduardo Pansica (a/c)

DAMAGE #10 (OCT. 17)

Damage versus the Justice League! Returning to the covert lab that created him, Damage vows to shut the superior-soldier program down. However, the recruit faces a two-front war, one that he might not be able to win: on one side, a newly upgraded Damage host sporting deadly new features; on the other, the collective might of the Justice League! Might be time to raise that white flag of surrender, soldier!
Robert Venditti (w), Aaron Lopresti and Matt Ryan (a), Dale Keown (c)

DEATHSTROKE #36 (OCT. 3)

"Deathstroke: Arkham" starts here! After being declared criminally insane, Deathstroke is committed to the infamous Arkham Asylum! It isn't long before the hunter becomes the hunted as Slade, powerless and weaponless, is targeted by some of Gotham City's most wanted. But after initially mocking and contravening the system meant to help him, Deathstroke learns that his only hope for survival may be to confront his own inner demons.
Christopher Priest (w), Ed Benes and Fernando Pasarin (a), Tyler Kirkham (c)



DETECTIVE COMICS #990

DETECTIVE COMICS #990 (OCT. 10)

Batman is hot on the trail of a murder suspect, but first he'll have to get past Two-Face. Even though Harvey Dent seems to be asserting control, how long before he becomes a sociopathic criminal once again? More importantly, what is Dent's connection to the victim, and what does it all have to do with the terrorist organization of slithering serpents called Kobra?! Whatever it is, it's big enough to reunite Jim Gordon and former district attorney Harvey Dent, and that meeting alone is worth the cover price.
James Robinson (w), Stephen Segovia (a), John Paul Leon (c)

DETECTIVE COMICS #991 (OCT. 24)

Meet Batman's newest partner…Two-Face? As Harvey Dent's persona asserts fragile control over the villain's psyche, the Dark Knight, Commissioner Gordon and their ally-turned-enemy-turned-ally must work together to stop Kobra's terrorist attack against Gotham City.
James Robinson (w), Carmine Di Giandomenico (a/c)

THE DREAMING #2 (OCT. 3)

Merv Pumpkinhead ain't happy.

Sure, Merv doesn't exactly radiate happy

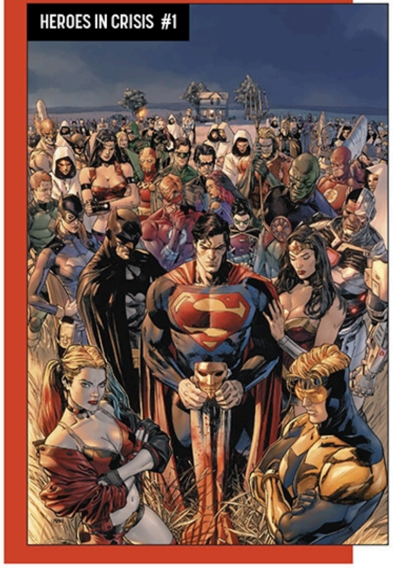
HOT TICKET

DC Comics staffers pick their personal must-read for October

ALEX ANTONE

NAME: Alex Antone
AGE: 32
WHAT I DO: "Being an editor is a little like being the general manager of a sports team. My job is to assemble the best talent available, put each team in a position to succeed…and pray the owner doesn't fire me."
FAVORITE COMICS: "Man, too many to list. THE KILLING JOKE. DARK KNIGHT RETURNS. WATCHMEN. Johns and McKone's TEEN TITANS. SUPERMAN: BIRTHRIGHT. Alan Moore and Travis Charest's WildC.A.T.S. Anything written by Brian K. Vaughan or Ed Brubaker."
SUPERPOWER: "Clairvoyance. But only as it relates to fantasy football."
EXCITED ABOUT IN OCTOBER (AND IT CAN'T BE A BOOK YOU'RE WORKING ON. NO FREE PLUGS!): "IDENTITY CRISIS is my favorite DC event of all time, so unsurprisingly HEROES IN CRISIS is right up my alley. I love the aspirational nature of DC's heroes, but the fallible individual beneath the mask is just as fascinating. What kind of toll does the life of a costumed crime-fighter take on someone? What happens when they make mistakes? How do they recover? CAN they recover? I wouldn't trust anyone to tell that story more than Tom King, Clay Mann and Mitch Gerads." ■

HEROES IN CRISIS #1



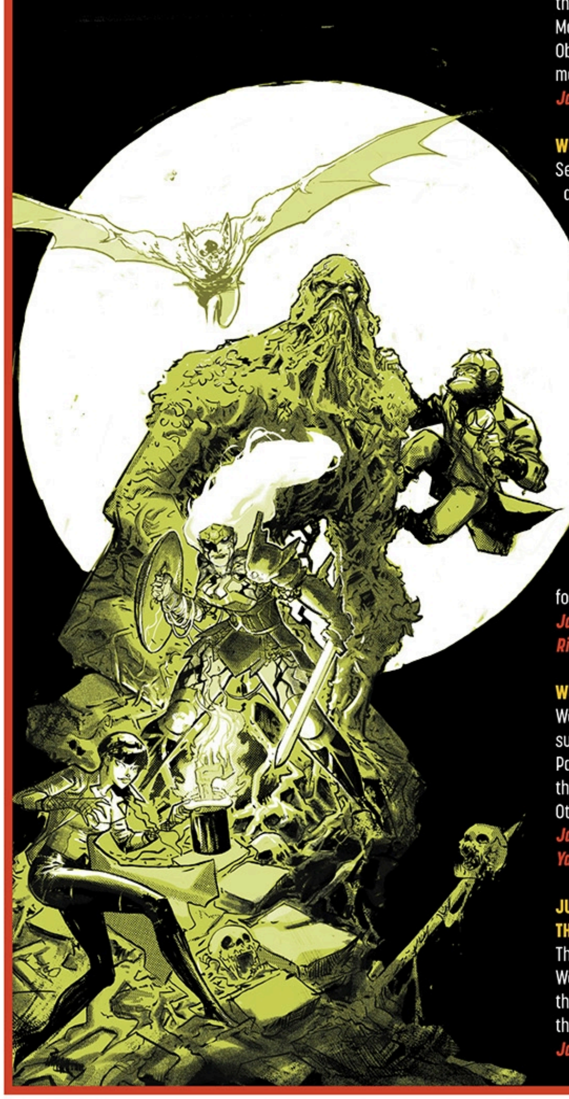
THE WITCHING HOUR

The WONDER WOMAN and JUSTICE LEAGUE DARK titles cross over as magic comes under attack across the DC Universe

When magic goes haywire in the DC Universe, it's up to Wonder Woman and her team of mystic-art connoisseurs to set things right.

In the ongoing JUSTICE LEAGUE DARK series from writer James Tynion IV, Wonder Woman leads a special team tasked with getting to the bottom of the cosmic chaos. She is joined by the initially reluctant Zatanna, one of the DC Universe's most powerful and prominent magicians; as well as Detective Chimp, who has taken on new responsibilities since the death of the Nightmaster in DARK NIGHTS: METAL; a newly bearded Swamp Thing and former Batman villain Man-Bat.

The battle for magic erupts in full force in the five-part "Witching Hour" crossover, which sees our magical band of misfits encounter a whole host of hair-raising monsters–just in time for Halloween!



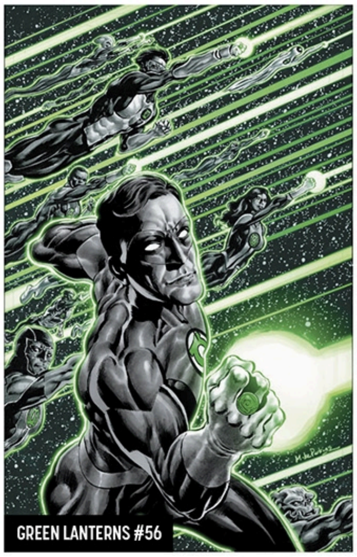
WONDER WOMAN AND JUSTICE LEAGUE DARK: THE WITCHING HOUR #1 (Oct. 3)
Wonder Woman reflects back on a childhood encounter with followers of the witch goddess Hecate and puzzles over the meaning of the "Witch Mark." Meanwhile, the world's most powerful magicians gather in the Oblivion Bar to discuss the state of their dwindling powers...when one magician suddenly goes nuclear.
James Tynion IV (w), Jesus Merino (a/c)

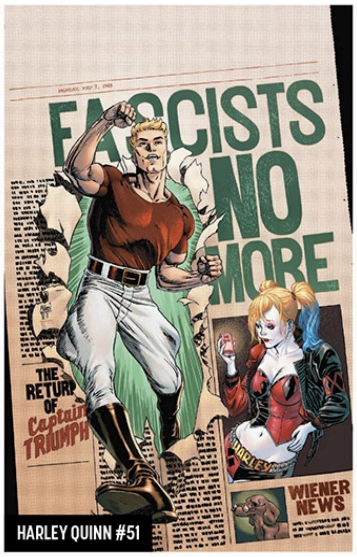
WONDER WOMAN #56 (Oct. 10)
Seeking answers about Wonder Woman's connection to Hecate, Diana and Zatanna enlist the help of John Constantine to get in touch with Wonder Woman's ancient adversary, Circe. Circe recognizes that Wonder Woman herself is Witchmarked, and that she contains a vast and terrifying store of untapped magical power that comes directly from Hecate herself. But can Diana harness this power to defeat Hecate? Should she?
James Tynion IV (w), Emanuela Lupacchino and Ray McCarthy (a), Yasmine Putri (c)

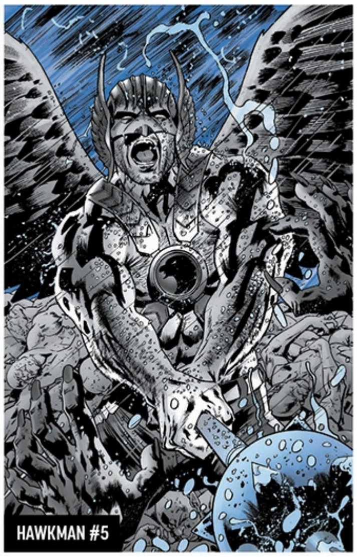
JUSTICE LEAGUE DARK #4 (Oct. 17)
Hecate gains control of the Witchmarked being Manitou Dawn–and now Dawn is headed to the hidden land of Nanda Parbat to unleash death and devastation. With her new powers unlocked, Wonder Woman joins the fray to defend Nanda Parbat, but her control over her magic begins to slip. As Hecate sets her eyes on the Parliament of Trees, she also attempts to capitalize on a moment of weakness in Wonder Woman, hoping to claim yet another Witchmarked for her own.
James Tynion IV (w), Alvaro Martinez and Raul Fernandez (a), Riley Rossmo (c)

WONDER WOMAN #57 (Oct. 24)
Wonder Woman's life is at stake as Swamp Thing gets his moment in the sun–so to speak–in an epic battle between the Witchmarked and the Parliament of Trees. Hecate marches closer to her goal of establishing the three Pillars that will transform planet Earth into a fortress against the Otherkind, and all hope seems lost for the Justice League Dark.
James Tynion IV (w), Emanuela Lupacchino and Ray McCarthy (a), Yasmine Putri (c)

JUSTICE LEAGUE DARK AND WONDER WOMAN: THE WITCHING HOUR #1 (Oct. 31)
The setting: Mount Olympus. The players: Hecate, Circe, a Witchmarked Wonder Woman and the battered but not broken Justice League Dark. Can the JLD free Diana's soul from eternal damnation and halt the invasion of the Otherkind? We'll only tell if you say the magic word... ■
James Tynion IV (w), Jesus Merino (a/c)


GREEN LANTERNS #56


FASCISTS NO MORE
THE RETURN OF Captain TRIUMPH
WIENER NEWS
HARLEY QUINN #51


HAWKMAN #5

at the best of times, but now? Right now a bunch of blank-faced strangers from between realities are taking local jobs, foreign criminals are profiteering at the realm's expense, and the VIPs seem more interested in themselves than getting back to the "good old days."

The Dreaming used to be somewhere a vegetable-headed guy could be proud to call home, y'know?

Si Spurrier (w), Bilquis Evely (a), Jae Lee (c)

THE FLASH #56 (OCT. 10)

Things are about to get hot–very hot!–When Flash gets trapped in the mind of his longtime nemesis, Heat Wave. Unfortunately, the pilot light blew out in Mick Rory's heads, because he's comatose from the effects of the Sage Force! Can the Scarlet Speedster wake up his old frenemy or will the rampaging fire monsters generated by the Sage Force burn Central City to the ground?!

Joshua Williamson (w), Scott Kolins (a), Dan Panosian (c)

THE FLASH #57 (OCT. 24)

The insidious secret that's corrupted Heat Wave's mind has awoken and the Sage Force is taking his body for a test drive while the Flash is locked inside Mick Rory's head! Looks like Commander Cold takes a demotion…so he can pretend to be Captain Cold and talk Heat Wave down! By the end Flash and Iris West will need to make a big decision about their next move.

Joshua Williamson (w), Scott Kolins (a), Dan Mora (c)

GREEN ARROW #45 (OCT. 3)

In this HEROES IN CRISIS tie-in, Oliver Queen is forced to take a hard look at himself and evaluate his methods after he fails one too many times trying to do the right thing. It's a dark, depressing stroll down memory lane for the Emerald Archer, as Oliver must come to grips with how he's hurt the people around him. This issue guest-stars members of the Justice League and the Titans, but are they there to console Ollie…or condemn him?

Julie Benson and Shawna Benson (w), Javier Fernandez (a), Alex Maleev (c)

GREEN LANTERNS #56 (OCT. 3)

With the Green Lantern Corps at its weakest, Cyborg Superman and the Ravagers dish out damage across the cosmos! Now John Stewart, the Corps' last hope, can barely crawl out of his hospital bed!

Dan Jurgens (w), Mike Perkins (a/c)

GREEN LANTERNS #57 (OCT. 17)

And after that, it's Hal Jordan versus the Cyborg Superman for all the marbles in the heart of Coast City! You might recall that the last time Cyborg Superman visited that town, things did not turn out well…

Dan Jurgens (w), Mike Perkins (a/c)

HARLEY QUINN #51 (OCT. 3)

Harley broke most of DCU continuity last issue, and in this ish, she's dealing with the fallout, namely the time-tossed hero of World War II called Captain Triumph! The golden boy of the Golden Age finds his black-and-white approach failing miserably in the gray areas of the modern world (although unfortunately, there are still plenty of fascists for him to punch).

Sam Humphries (w), Sami Basri (a), Guillem March (c)

HARLEY QUINN #52 (OCT. 17)

Trapped in a future he doesn't understand, Captain Triumph can't battle his way out of our modern world, as all his efforts lead to disaster. That causes him to butt heads and trade punches with his would-be protector, Harley Quinn. Can Harley talk her way out of this clash? And more importantly, where's she getting a time machine so she can send Captain Triumph home?

Sam Humphries (w), Sami Basri (a), Julian Totino Tedesco (c)

HAWKMAN #5 (OCT. 10)

The time-and-space-tossed Hawkman arrives at his latest destination, the sub-atomic world known as the Microverse. Luckily, he meets an old friend there–his longtime Justice League partner the Atom. Ray Palmer learns that the past lives of Carter Hall leave clues for the Winged Wonder to follow.

Robert Venditti (w), Bryan Hitch and Andrew Currie (a), Bryan Hitch (c)

HEROES IN CRISIS #2 (OCT. 24)

Suspected of murder, [REDACTED] and [REDACTED] find themselves on the run from the super-hospital called Sanctuary–with each thinking the other one is the real killer! It's up to Batman to solve this heinous crime, but suspicion falls on him when Superman and Wonder Woman ponder just how much Sanctuary's A.I. is telling them. Meanwhile, [REDACTED] tries to make a shady deal to hide from the Trinity, while [REDACTED] searches out an old friend to help him out of this mess–and only gets deeper in trouble.

Tom King (w), Clay Mann (a/c)

THE FAST FIVE

DEATHSTROKE #36 writer Christopher Priest talks about presenting a different vision of Arkham Asylum as Slade Wilson gets committed to the madhouse

CHRISTOPHER PRIEST

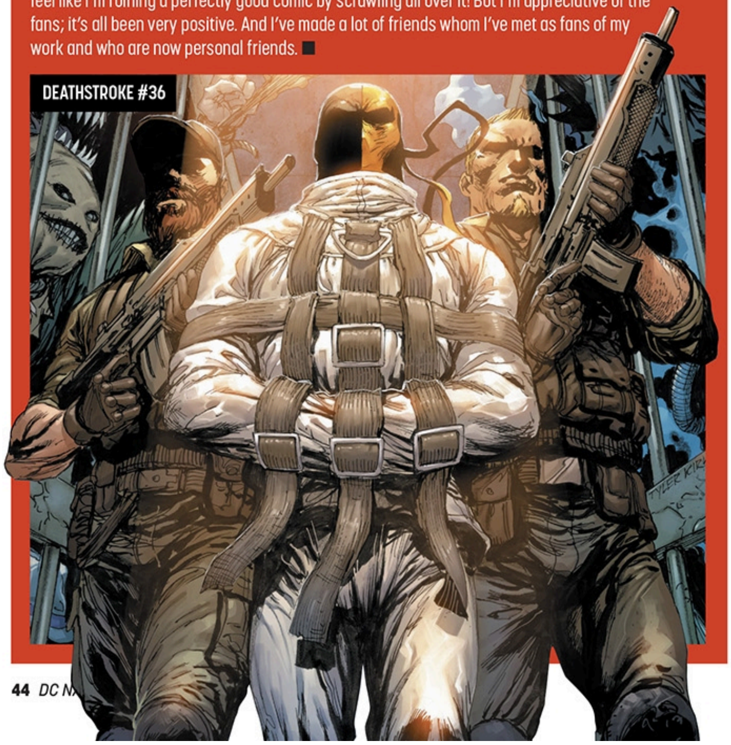
YOUR DEATHSTROKE ARC OFFERS MORE THAN JUST A DEEP DIVE INTO SLADE WILSON'S PSYCHE. HOW DOES "DEATHSTROKE: ARKHAM" WIDEN THE SPOTLIGHT TO INCLUDE LARGER SOCIETAL ISSUES?
PRIEST: It's also a story about the state of mental health and criminal justice in this country. You have these people who become a problem to society, and society doesn't quite know how to deal with them, so a lot end up being institutionalized. Realistically, what do you do with these people? What do you do with a Mr. Freeze? What do you do with a Two-Face?

IS ARKHAM THE RIGHT PLACE TO HOUSE THESE SUPER-CRIMINALS?
Well, they haven't been convicted of anything; when you are adjudicated as mentally incompetent, you're essentially found "not guilty." They're sentenced to this facility where their human rights are being violated. But because these particular characters are super-villains, extraordinary measures must be taken to safeguard not just the people at the facility, but the general public, from these people.

ARE THERE ANY OTHER REAL-WORLD REFLECTIONS IN YOUR "DEATHSTROKE: ARKHAM" STORY?
My grandmother used to take care of emotionally challenged individuals, and I have a great deal of empathy and compassion for them. Now, none of them happened to be super-villains, so this is a bit different!

WILL SLADE ENCOUNTER ANY ALLIES OR SYMPATHETIC EARS DURING HIS TIME AT ARKHAM?
Hugo Strange will attempt to help Deathstroke, but Deathstroke won't trust him. And why should he? [Strange] is an inmate, too. In Hugo's mind, he alone is genius enough to solve the Deathstroke puzzle. But at some point Slade will realize, "All right, the guy's got a twisted motivation for trying to help me, but he is genuinely trying to help me."

WHAT KINDS OF INTERACTIONS WITH FANS HAVE YOU HAD OVER THE YEARS?
It's always a little weird when people come to me and they want me to sign their comics, because I feel like I'm ruining a perfectly good comic by scrawling all over it! But I'm appreciative of the fans; it's all been very positive. And I've made a lot of friends whom I've met as fans of my work and who are now personal friends. ■

DEATHSTROKE #36


HEROES IN CRISIS #2

HOUSE OF WHISPERS #2 (OCT. 10)

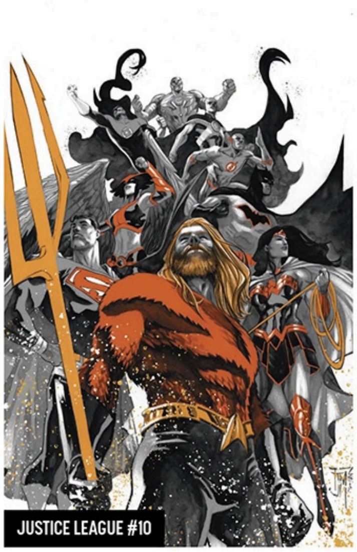
Erzulie shouldn't be in the Dreaming; in fact, she isn't really sure how she suddenly got stranded there. Worse, she soon learns that she is no longer connected to her worshippers, which, for a deity, means only one thing: death. Against the advice of Cain and Abel, Erzulie steers her houseboat back into the rip between the worlds in an effort to return to her realm. But how will she find her way back, and what danger lies ahead in the otherworldly waters she finds herself sailing?
Nalo Hopkinson (w), Dominike "Domo" Stanton (a), Sean Andrew Murray (c)

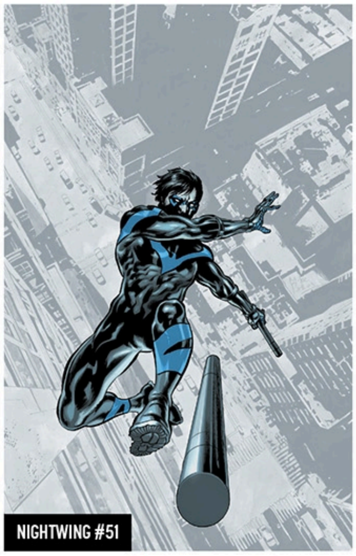
JUSTICE LEAGUE #9 (OCT. 3)

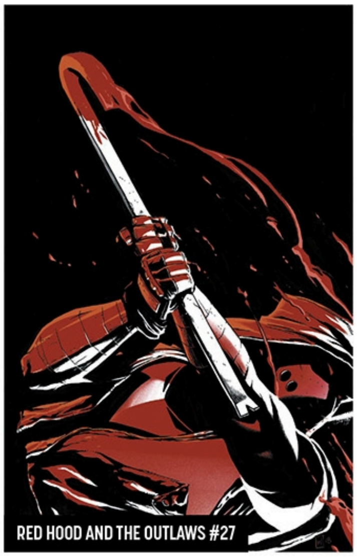
THE ROAD TO "DROWNED EARTH"! Superman and Batman can't agree on how to put back the moon—you know, the one that went missing in issue #1. On the other hand, Wonder Woman and Aquaman have faith in each other, working together on a new addition to the Hall of Justice. Martian Manhunter takes Hawkgirl under his wing to test out the limits of her (recently broken) wing, and Flash and Green Lantern get up to some hijinks in the Hall's cafeteria. Can you say super-food fight?!
Scott Snyder (w), Jorge Jimenez (a/c)

JUSTICE LEAGUE #10 (OCT. 17)

THE ROAD TO "DROWNED EARTH"! When Wonder Woman learns that Cheetah gained new powers and killed the Greek sea god, Poseidon. That sets Aquaman off on a search for answers, bringing him into conflict with an entity known as the Flood, a herald for long-dead ocean gods with an ancient grudge against Poseidon, Atlantis


JUSTICE LEAGUE #10


NIGHTWING #51


RED HOOD AND THE OUTLAWS #27

and, well, everyone else on Earth. Who are those guys? Some very big fish–and you know what big fish do? Eat smaller fish like Aquaman and his Justice League buddies!
Scott Snyder (w), Francis Manapul (a/c)

JUSTICE LEAGUE ODYSSEY #2 (OCT. 24)

Trapped in the distant and dangerous Ghost Sector and the only person who knows the way home is…DARKSEID? Sounds like the worst vacation ever for Cyborg, Starfire, Azrael and Jessica Cruz. As the new team clashes over whether to follow the ominous map left by the Justice League's greatest villain, they discover a more imminent threat–the planet they crash landed on is under attack! If that wasn't enough, the aliens being slaughtered all worship the same god…STARFIRE?!
Joshua Williamson (w), Stjepan Sejic (a/c)

LUCIFER #1 (OCT. 17)

Lucifer is missing. Having embarked on a dangerous journey to find the mother of his abandoned son, the Prince of Lies finds himself imprisoned and crippled by mysterious forces who seek to torment him for their own terrible ends. Meanwhile: a car is crashed, two witches blind themselves, a tumor speaks its first words, and a perfectly good bowl of oatmeal is left to go cold.
Dan Watters (w), Max Fiumara and Sebastian Fiumara (a), Goni Montes (c)

NEW CHALLENGERS #6 (OCT. 17)

Final issue! Now that they've uncovered the face of their true enemy, the New Challengers must band together to stop the unstoppable–a reawakened space god with unlimited power, weaponized to tear reality apart! Their borrowed time is just about up–will our team of heroes be able to save the very fabric of reality as we know it?
Scott Snyder and Aaron Gillespie (w), V Ken Marion and Sandu Florea (a/c)

NIGHTWING #50 (OCT. 3)

"Knight Terrors" begins here! The big issue #50 kicks off an epic four-part story that brings together critical moments of fear and doubt from the past and the present. A young Dick Grayson hopes to escape the shadow of the Bat and earn the title of Nightwing, while an older Dick must deal with a blow he did not see coming.
Benjamin Percy (w), Travis Moore and Chris Mooneyham (a), Mike Perkins (c)

NIGHTWING #51 (OCT. 17)

And while Nightwing struggles to uncover the truth behind the "fear germ" that is killing people in their sleep, he must also try to overcome his own sudden struggles with heights and vertigo. He has lost his primary skill set as a hero and will have to focus on his brilliance instead. And a distracting love triangle certainly isn't helping him focus…This new storyline spins out of events in BATMAN #55. Don't miss the start of a new direction in Nightwing's crime-fighting career!
Benjamin Percy (w), Travis Moore and Chris Mooneyham (a), Mike Perkins (c)

OLD LADY HARLEY #1 (OCT. 24)

After liberating New York City from her now-feral Gang of Harleys, poor Harley wants nothing more than to slip back into retirement in her coastal (and heavily guarded) paradise. But the Laughing Boys Gang has another idea–they'll follow her to the ends of the Earth to drag her back to their leader! It can't actually be… him! Right?! He couldn't possibly still be alive, could he? After all…Harley killed him herself with her bare hands! Should she turn to President Power Girl for help? Or flee to the 51st state, Atlantis? Step into an insane vision of a future DC Universe we'd all better hope we don't live to see!
Frank Tieri (w), Mauricet (a/c)

RED HOOD AND THE OUTLAWS #27 (OCT. 10)

Everything changed for the Red Hood last issue. This time around, everything changes for Jason Todd! Devoid of partners and exiled from Gotham City, Jason gets a fateful message from the last person he expected to see again. The news he learns leaves him with no choice but to don the Red Hood mask once more and double down on his two-fisted crime-fighting approach. Pray for whoever gets in Jason's way as "The Outlaw" kicks into high gear.
Scott Lobdell (w), Pete Woods (a/c)

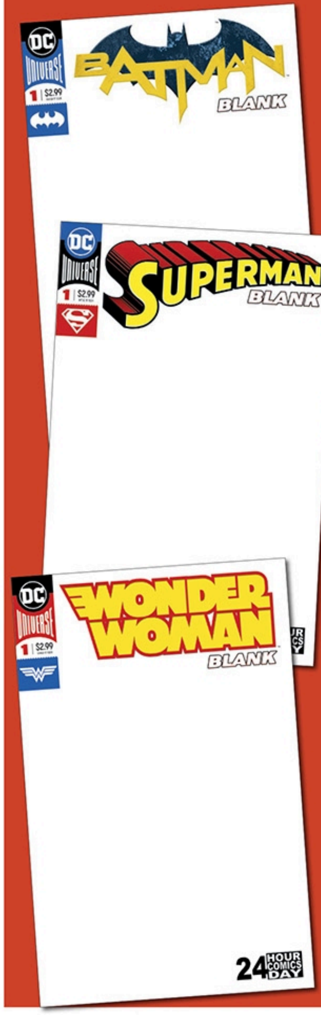
SIDEWAYS #9 (OCT. 10)

Everything's going sideways for Sideways in the pages of SIDEWAYS–and that means trouble for our titular hero. Trapped in the Dark Multiverse with no escape, Derek James comes face to face with this world's ruler, Perrus. A so-called benevolent dictator, Perrus rules his world with an iron fist and forces its citizens into slavery, so Sideways decides it's time for a revolt. The revolution proves unsuccessful, but it leads Sideways to a "super" discovery that could save this world and himself.
Dan DiDio (w), Max Raynor (a), Kenneth Rocafort (c)

D.I.Y. COMICS

Want to be the next Jim Lee? Get your start in comic book art with the BATMAN, SUPERMAN and WONDER WOMAN blank comics, featuring uncoated 80-pound paper—the same stock used for DC's blank variant covers.

The blank comics initiative is tied to the celebration of 24-Hour Comics Day (Oct. 3), explains DC co-publisher Lee. "The goal is to tell a 24-page story in 24 hours, and then to share these stories with one another to inspire and motivate others to create stories. To share the love of the craft is what creating comic books is all about!" ■



Innocent Bystander
PANOSIAN

SUICIDE SQUAD #47

SUPERMAN #4

THE SILENCER #10 (OCT. 24)

The Silencer finds herself in a deadly showdown with a pair of killers—Quietus and Gunn—as well as a giant kaiju monster at a Superman theme park! (No refunds given, park-goers.) If she can shoot her way out of that trouble, she'll still have to track down Talia's body before Leviathan can resurrect her. Of course, them being a secret, evil criminal organization and all, they'll probably have backup plans inside of contingencies wrapped up in their true motivations.
Dan Abnett (w), Patch Zircher (a), Viktor Bogdanovic and Jonathan Glapion (c)

SUICIDE SQUAD #47 (OCT. 10)

While the rest of the Suicide Squad is busy with their undersea exploits in Atlantis, Amanda Waller ships Captain Boomerang down under on a mission to save his home country! Someone's planted nukes all across Australia, and it's up to Boomerang to hunt them down with an old friend from the Australian Secret Service. It's one last mission as Captain Boomerang: Agent of Oz, and he's got a license to give a bloke a right kicking!
Rob Williams (w), Philippe Briones (a), Dan Panosian (c)

SUPERGIRL #23 (OCT. 10)

It's Supergirl vs. the Green Lantern Corps! Supergirl's cosmic quest continues as she searches the galaxy for the truth about Rogol Zaar's connection to Krypton's destruction—and if there are any other culprits to be brought to justice. The library police are hot on Kara's trail after she breaks into the Green Lantern database on Mogo, but she's short on credits to pay the fine.
Marc Andreyko (w), Kevin Maguire (a), Stanley "Artgerm" Lau (c)

SUPERMAN #4 (OCT. 10)

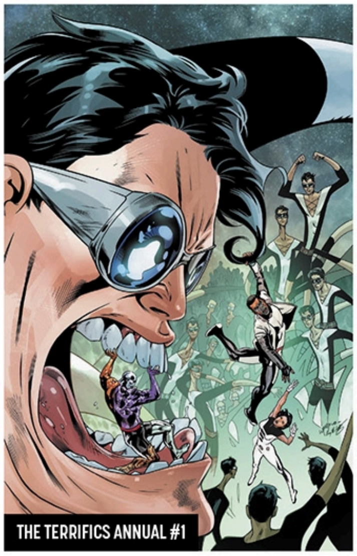
As Superman fights to protect the world from Rogol Zaar and the Kryptonian convicts trapped inside the Phantom Zone, the greatest minds on Earth devise a risky plan to return the planet from the deadly prison. With the Earth continuing to crack and crumble and its greatest heroes falling, can the Man of Steel hold the line and give his adopted world a chance to escape?
Brian Michael Bendis (w), Ivan Reis and Joe Prado (a/c)

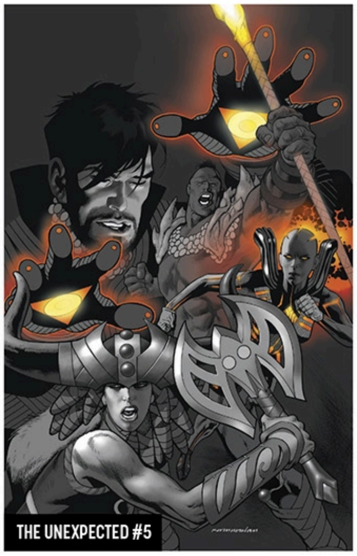
TEEN TITANS #23 (OCT. 17)

The Teen Titans head to Gotham City, where they must thwart a plot to assassinate Commissioner Gordon! So who is the mysterious figure giving Robin his intel, and how do they know so much? Speaking of Robin, is he developing real feelings for the magical Djinn, or is he falling under the spell of her mystical ring?
Adam Glass (w), Bernard Chang (a), Nick Derington (c)

TITANS #27 (OCT. 10)

Newly awakened metahuman Ionbound suffers a fateful transformation that rocks the Titans team to their core. If they can't save these Source Wall victims, what good is their latest mission? But does this development hold the key to helping them? Or is it a harbinger of more death and destruction to come? That's a lot of questions to answer; good thing


THE TERRIFICS ANNUAL #1


THE UNEXPECTED #5

there are two issues this month to cover all that ground!
Dan Abnett (w), Brent Peeples and Matt Santorelli (a), Clayton Henry (c)

TITANS #28 (OCT. 24)

Then, in a tie-in to the road to "Drowned Earth," the Titans get a visit from an old teammate when Atlantean mage Tempest guest-stars in this ish. What's got Garth's fishnets in a twist? He's there to help the new Titans lineup take on a major oceanic threat, whose attack comes straight out of the pages of JUSTICE LEAGUE and AQUAMAN. Guess you could say that prelude "spills over" into TITANS this month.
Dan Abnett (w), Clayton Henry (a), Leonardo Manco (c)

THE TERRIFICS #9 (OCT. 24)

The Terrifics struggle to escape their respective plights while trying to save members of the Tom Strong family as chaos reigns across the Multiverse! But as Doc Dread's true identity is revealed, that unmasking hits especially close to home for Sapphire Stagg, who's in mortal danger after she learns the fateful secret. And she's not the only Terrific in trouble—just wait until the team finds out what threat awaits them back at their Gotham City headquarters!
Jeff Lemire (w), Viktor Bogdanovic (a), Dale Eaglesham (c)

THE TERRIFICS ANNUAL #1 (OCT. 31)

It's three startling Terrifics tales, kicking off with a deadly nightmare at Stagg Manor! When a plot to steal Plastic Man's powers goes awry, the Terrifics' new home and everyone in it are at the mercy of stealthy plastic monsters. Looks like Sapphire picked the wrong day to host a Halloween dance for her Stagg Industries internship program! Next up, discover the secret origin of Java the caveman, and the secret he's keeping will shock you. Last but not least, we uncover Tom Strong's hidden adventure in the Dark Multiverse—hold on to your holy socks!
Gene Luen Yang, Mark Russell and James Asmus (w), Joe Bennett, Evan "Doc" Shaner and Viktor Bogdanovic (a), Emanuela Lupacchino (c)

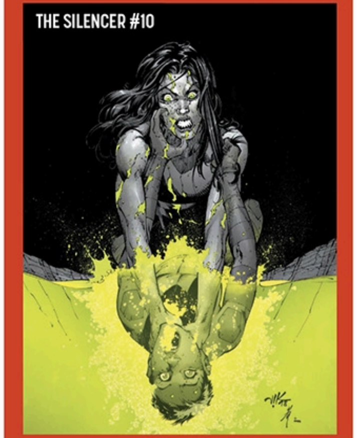
THE UNEXPECTED #5 (OCT. 3)

Are you ready for an unexpected showdown inside the walls of Castle Frankenstein? Hell yeah! The Unexpected team tracks down Hawkman, but will the Winged Wonder have a larger role to play? Meanwhile, the race to neutralize the Nth metal isotope reaches its climax as Onimar Synn and his Necro-Legions descend upon the Unexpected. But as Neon the Unknown investigates, he learns that the toxic Nth metal may not even be from our Multiverse. Finally, the true menace of Alden Quench begins to emerge from the shadows of DARK NIGHTS: METAL.
Steve Orlando (w), Ronan Cliquet (a), Kevin Nowlan (c)

FOILED AGAIN!

In October, DC covers get all shiny and artsy. Here's the poop: we challenged artists to create iconic covers using only a limited color palette. We then took those images, printed 'em on fancy-schmancy foil paper and BOOM!, they came out kind of great.

See for yourself by checking out any of the below books:


THE SILENCER #10

- ACTION COMICS #1004
- BATGIRL #28
- BATMAN #56
- BATMAN BEYOND #25
- BATMAN SECRET FILES #1
- CATWOMAN #4
- THE CURSE OF BRIMSTONE #7
- DAMAGE #10
- DETECTIVE COMICS #990
- THE FLASH #56
- GREEN ARROW #45
- GREEN LANTERNS #56
- HARLEY QUINN #52
- HAWKMAN #5
- JUSTICE LEAGUE #10
- JUSTICE LEAGUE DARK #4
- JUSTICE LEAGUE ODYSSEY #2
- NIGHTWING #51
- RED HOOD AND THE OUTLAWS #27
- SIDEWAYS #9
- THE SILENCER #10
- SUICIDE SQUAD #47
- SUPERGIRL #23
- SUPERMAN #4
- TEEN TITANS #23
- THE TERRIFICS #9
- TITANS #27
- THE UNEXPECTED #5
- WONDER WOMAN #56

Wanna see what legendary artist Jim Lee picked as his favorite of the above covers? Jump to page 28!

ROBERT VENDITTI

The HAWKMAN writer gets grilled on writing the Winged Wonder, being attacked by birds as a child and why Batman should be Carter Hall's greatest nemesis

DC UNIVERSE
HAWKMAN
4

DC NATION: Rob, you reached out to DC NATION and said we were dropping the ball with HAWKMAN coverage, that there's cool stuff happening and we're missing out.

VENDITTI: Hawkman travels back in time in September's issue #4 and battles one of his past selves—a Kryptonian Hawkman.

Okay, that is a cool story beat. But here at DC NATION we ask the tough questions: As the writer of a hawk-themed comic, have you ever fought a bird?

There was a swan that came after me once when I was probably three years old. I was feeding the birds by the lake, and the swan came right at me and grabbed the bread out of my hand and took a piece out of my hand. That's probably as close as I got to mortal combat with a bird.

What about flight? If you're writing HAWKMAN, you should know what it's like to soar. Have you tried hang gliding or parachuting?

I have not done anything like that ever.

Unacceptable.

It actually came up in conversation for [a creator-owned book] I'm writing about my uncle's involvement in the 82nd Airborne during World War II. He was a paratrooper. My co-writer Kevin Maurer said that maybe we could go to where the 82nd Airborne was based and jump out of a plane. I said, "No, thank you."

Let's talk about Hawkman's chest hair--

He's not a manscaper. His chest hair is definitely one of his defining characteristics, rendered always-expertly by [artist] Bryan Hitch, proud to bring that to the comic book stands. I feel like there's not enough chest hair going on in the current superhero pantheon. So I'm glad we're able to buck that trend.

What's your favorite Hawkman comic?

Tim Truman's HAWKWORLD mini-series, the Katar Hol Hawkman. When I was researching the character, that was the story that just took me by surprise in terms of the creativity and the number of concepts that were packed into every page. I am very, very happy that we're able to bring that version of Hawkman back. As the cliffhanger of issue #3, Katar will be having a confrontation with our Hawkman Carter Hall.

Hey, since Hawkman's a bird-based hero, shouldn't Catman be his archnemesis?

I don't think so, honestly. I feel like his ability to fly...Catman really just doesn't stand a chance in that kind of situation. I got to say that his archnemesis would be something else that would challenge him in the skies.

So maybe--

Maybe Batman, for example. Batman is the only mammal...Bats are the only mammals capable of sustained flight. So maybe Batman would be the archnemesis.

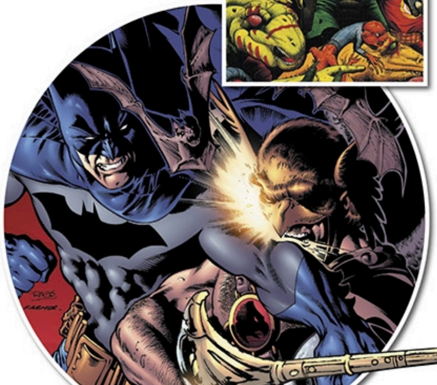
The archnemesis of Hawkman...?

Yeah. Why not?

They're both heroes.

So?

You're shaking up the game, Rob. ■



ROBSON
DANIEL

COUNTDOWN TO
EXTINCTION!

THE BATMAN-WHO-LAUGHS,
DR. MANHATTAN
AND THE BIGGEST THREATS
FACING THE DC UNIVERSE!

PLUS:

THE MAKING OF
HEROES IN CRISIS

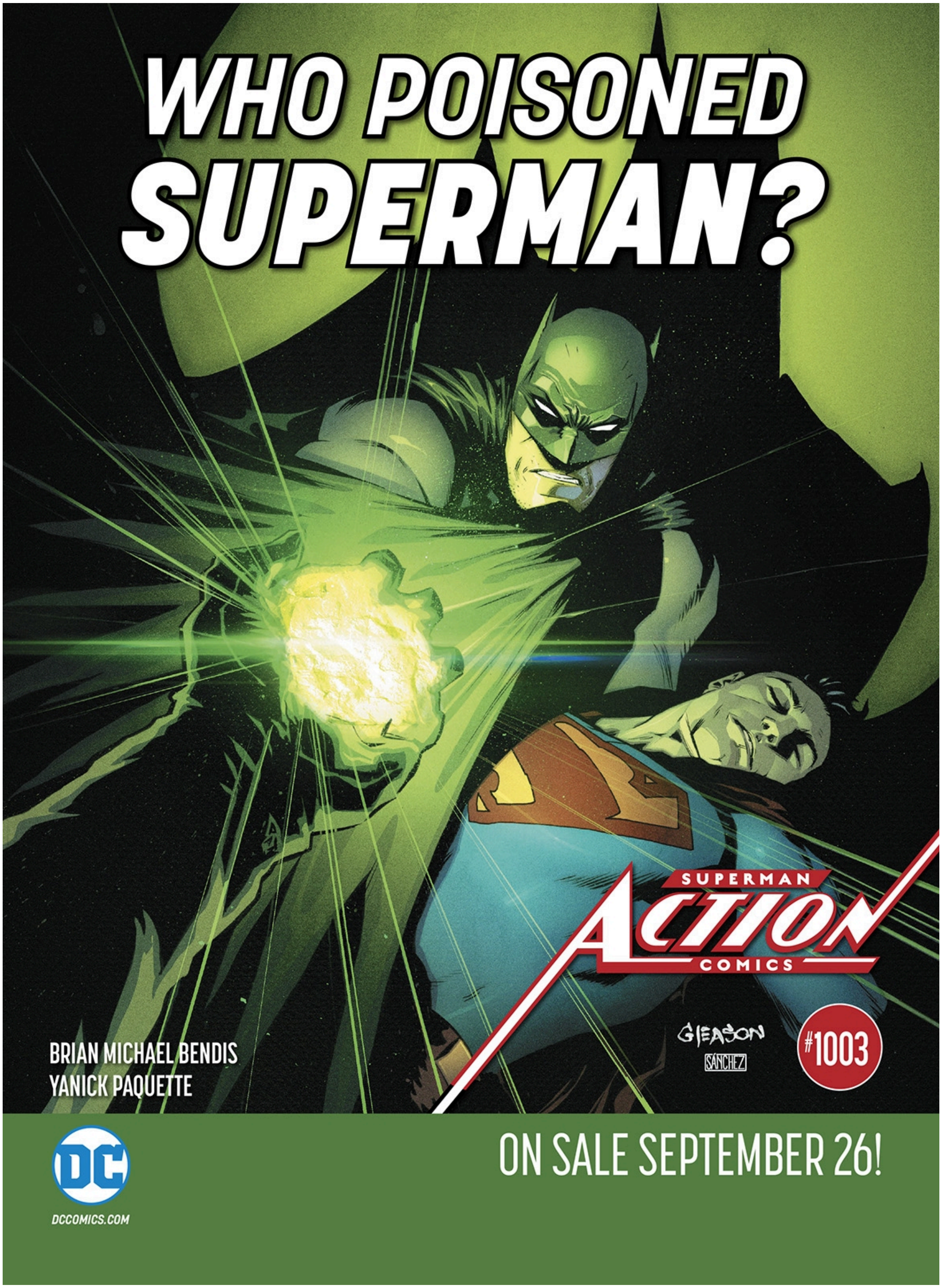
GEOFF JOHNS'
SHAZAM

AND THE ROAD TO
DETECTIVE COMICS
#1,000!

DC NATION #5

YOUR INSIDE GUIDE TO
THE WORLD OF DC COMICS

IN STORES
OCT. 3!


WHO POISONED SUPERMAN?
SUPERMAN
ACTION
COMICS
GLEASON
SANCHEZ
#1003
BRIAN MICHAEL BENDIS
YANICK PAQUETTE
ON SALE SEPTEMBER 26!
DC
DCCOMICS.COM